World's Favorite Series No. 43

WORLD'S FAVORITE SOLOS FOR

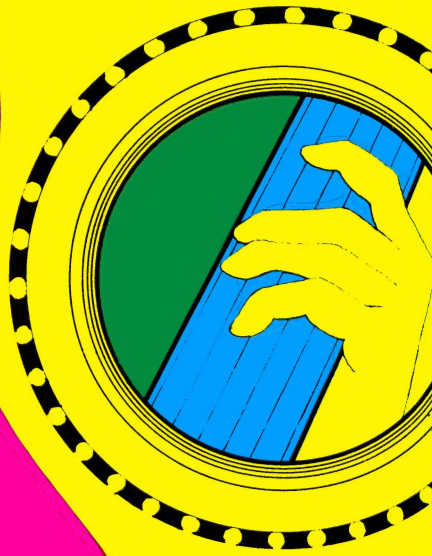
CLASSIC GUITAR

SOR
TARREGA
COSTE
GIULIANI
CARCASSI
MOLINO

CARULLI
PURCELL
BACH
de VISSEE
MOZART
BYRD

And many more

Original transcriptions compiled & edited by
HARVEY VINSON



ASHLEY PUBLICATIONS, INC.

WORLD'S FAVORITE SOLOS For CLASSIC GUITAR

ORIGINAL TRANSCRIPTIONS
COMPILED AND
EDITED BY

HARVEY VINSON

FOREWORD

The classic guitar has ascended to an "uncontested prominence in the musical galaxy", as expressed by the eminent guitarist, Andres Segovia. The recognized position of the classic guitar in to-day's music world has resulted from the devotion to the instrument and the brilliant works written for it by prominent composer-guitarists through the centuries, headed by Fernando Sor and Francioso Tarrega. Guitarists who have achieved world wide recognition have attested to the power and effectiveness of the classic guitar, like Alirio Diaz, Julian Bream and Manuel Gayol

As the instrument gains popularity, the demand for great classic guitar compositions increases proportionately.

We are here offering an anthology of the finest works ever written for the classic guitar. These are the compositions that have been heard on the American and international concert stages time and time again.

We have included proper fingering and valid dynamic and tempo indications, conspicuously absent from many of the current editions of classic guitar music. We are indeed fortunate in having obtained an editor whose years of study at the Julliard and the Manhattan schools of music, and a wealth of experience in teaching and performing on the instrument, qualify him for this highly specialized and intricate task.

The first printings of this anthology were so well-received that a new volume: "Selected Masterpieces for the Classic Guitar" (World's Favorite Series No. 56) was added. At the suggestion of Mr. David C. Thomson of Lexington, Kentucky, both volumes have been painstakingly re-edited to improve fingerings and phrasings. It is through the help and advice of such experienced teachers as Mr. Thomson that the World's Favorite Series has gained its popularity among musicians.

Robert Kail
Ashley Publications

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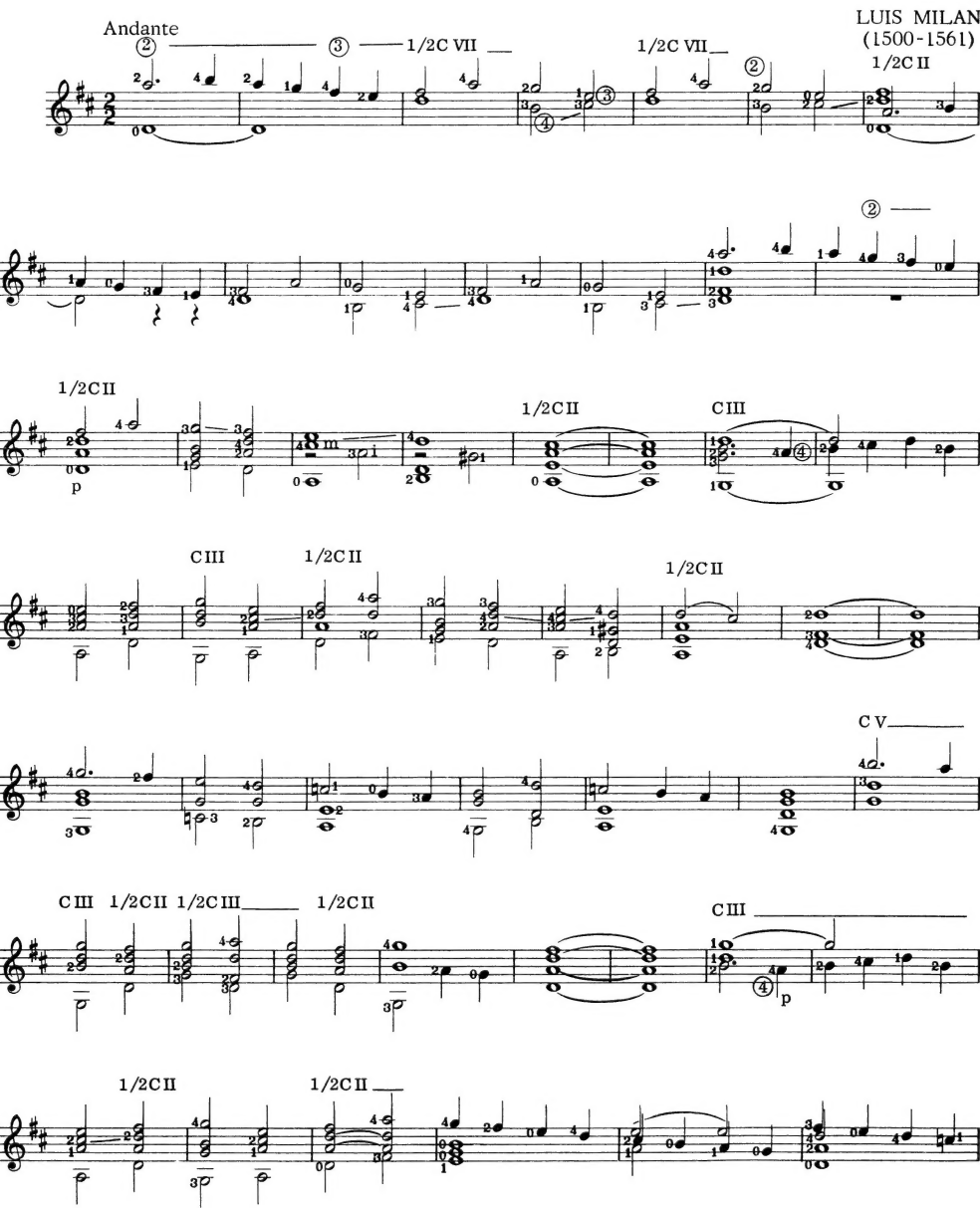
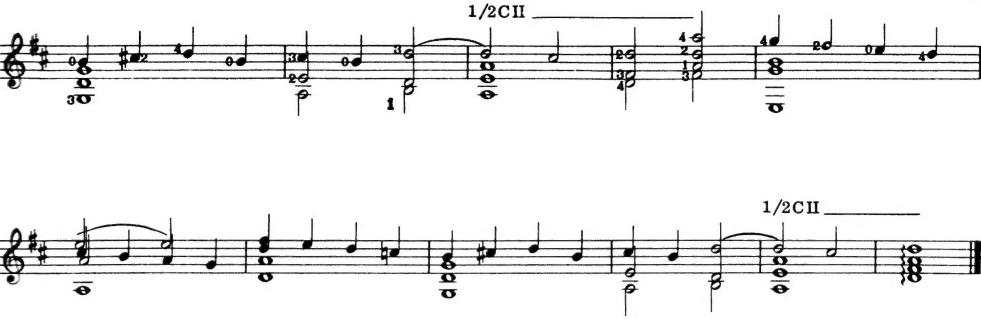

Andante
LUIS MILAN
(1500-1561)
1/2C VII
1/2C VII
1/2C II
1/2C II
p
1/2C II
C III
C III
1/2C II
1/2C II
C V
C III
1/2C II
1/2C III
1/2C II
C III
p
1/2C II
1/2C II


1/2CII
1/2CII

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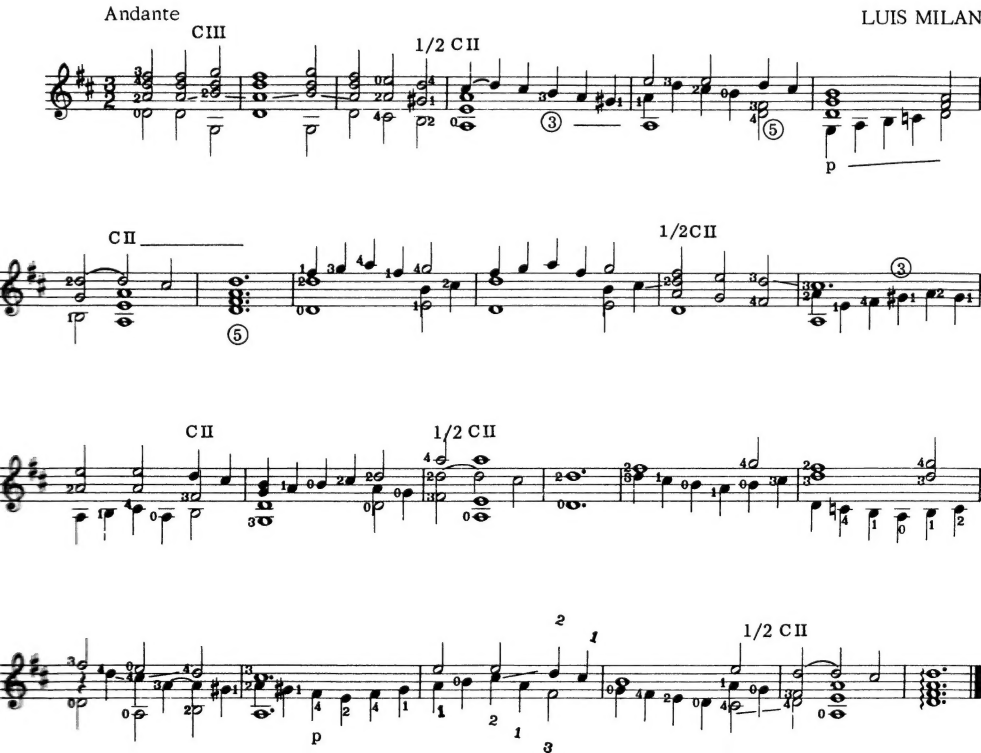
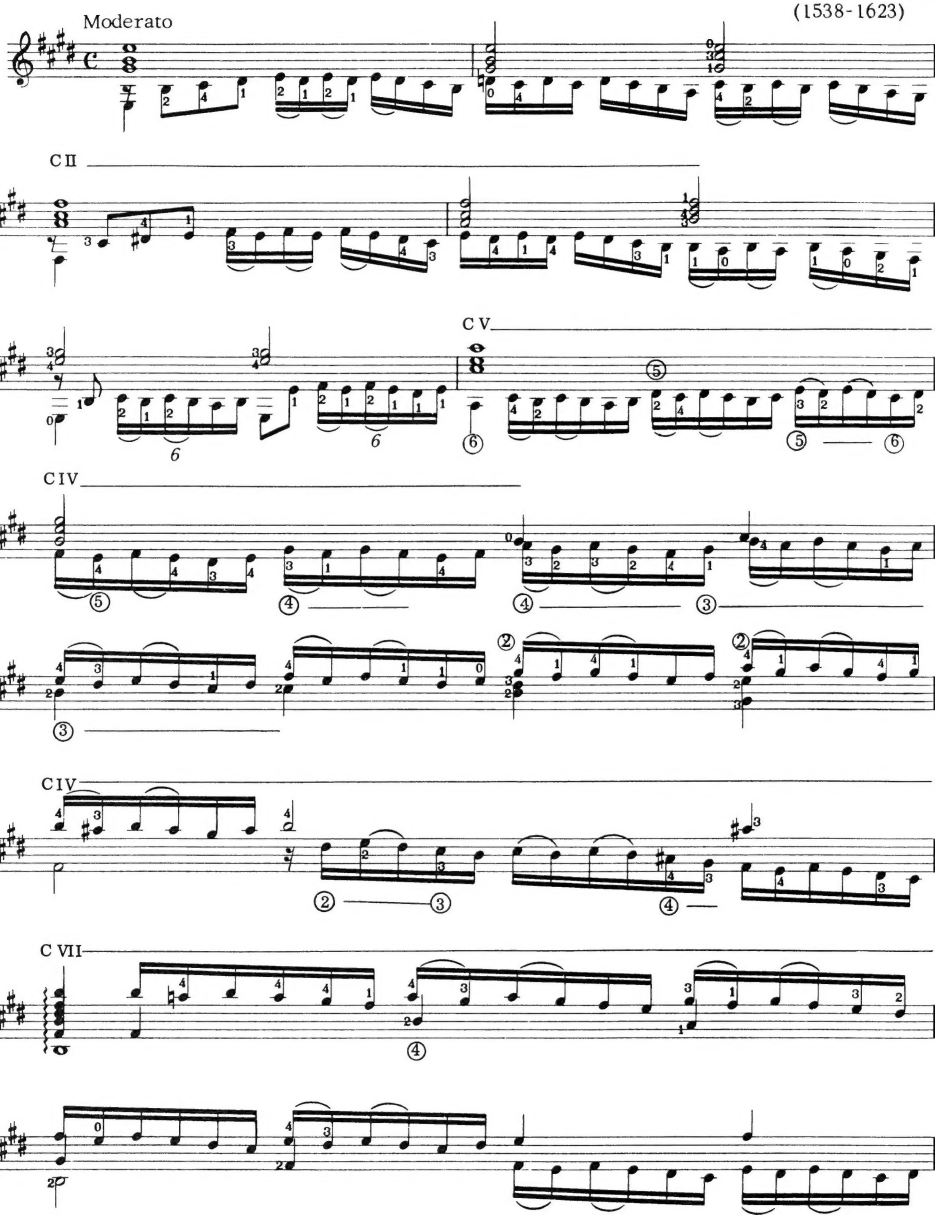
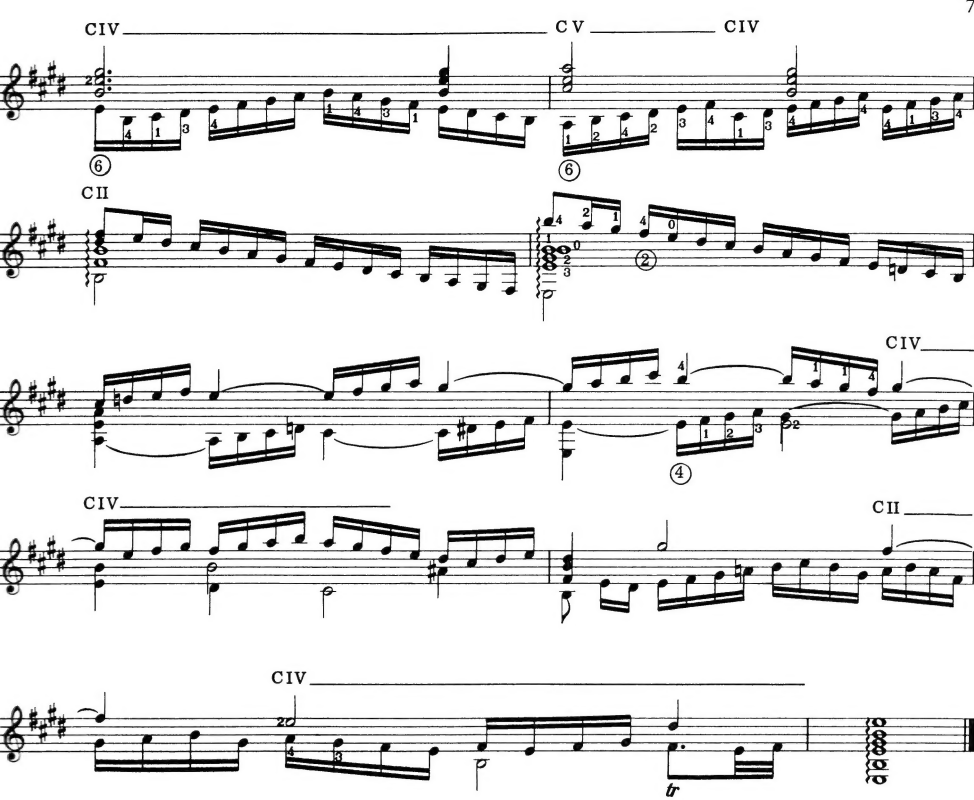

Andante
LUIS MILAN
CIII
1/2 CII
p
CII
1/2CII
CII
1/2 CII
1/2 CII
p

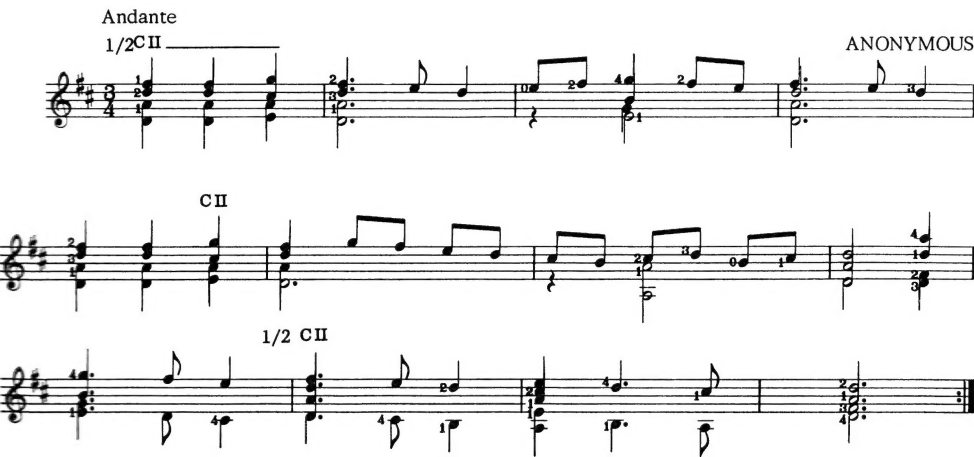
PRELUDIUM

WILLIAM BYRDE
(1538-1623)



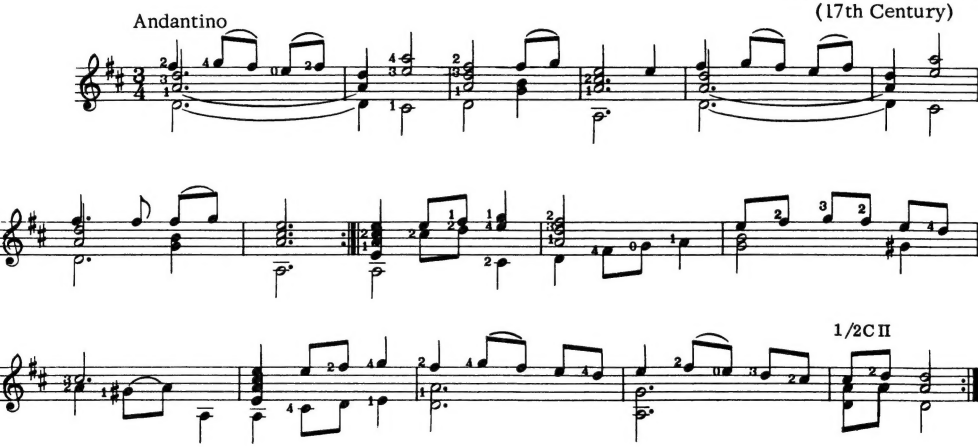

CIV
CV
CIV
CII
CIV
CIV
CII
CIV
tr

MASCHERATA


Andante
1/2 CII
ANONYMOUS
CII
1/2 CII

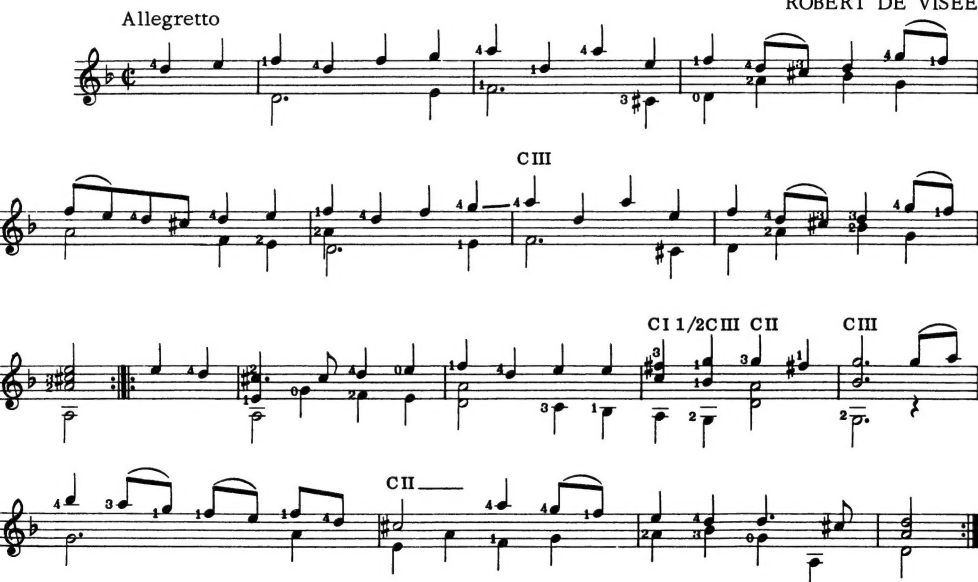
MINUET IN D

ROBERT DE VISÉE
(17th Century)



BOUREE

ROBERT DE VISÉE



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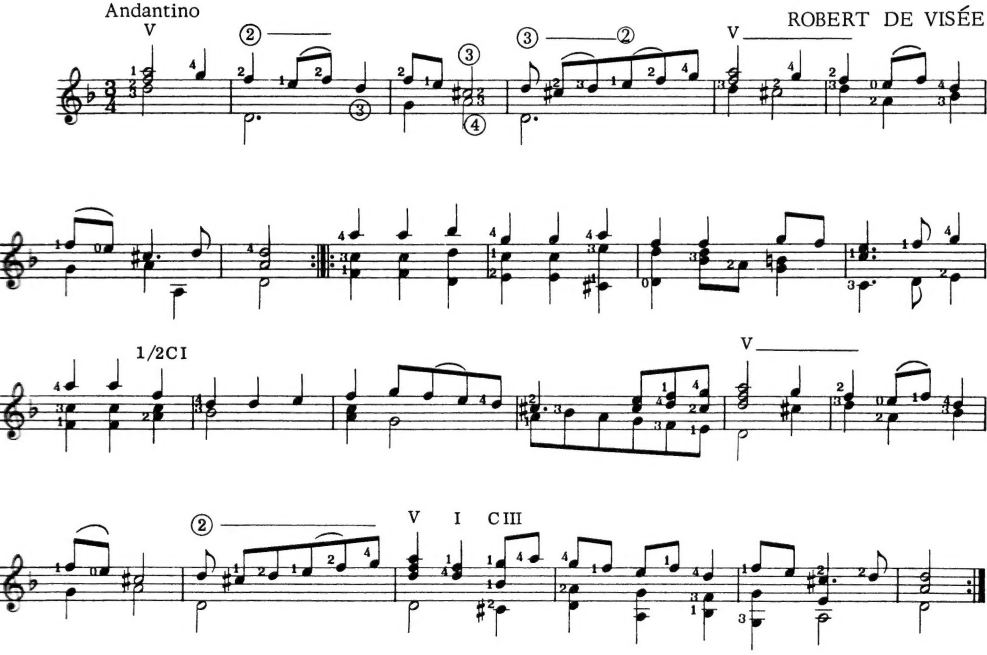
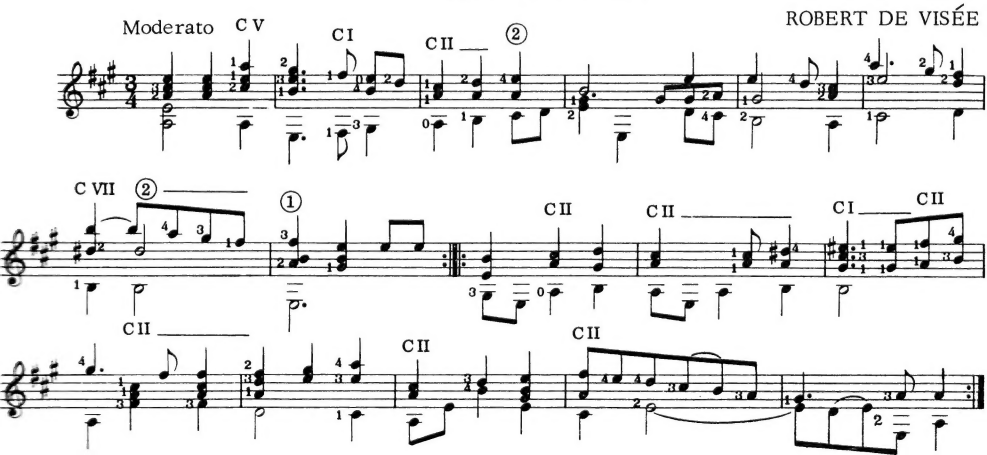


SARABANDE



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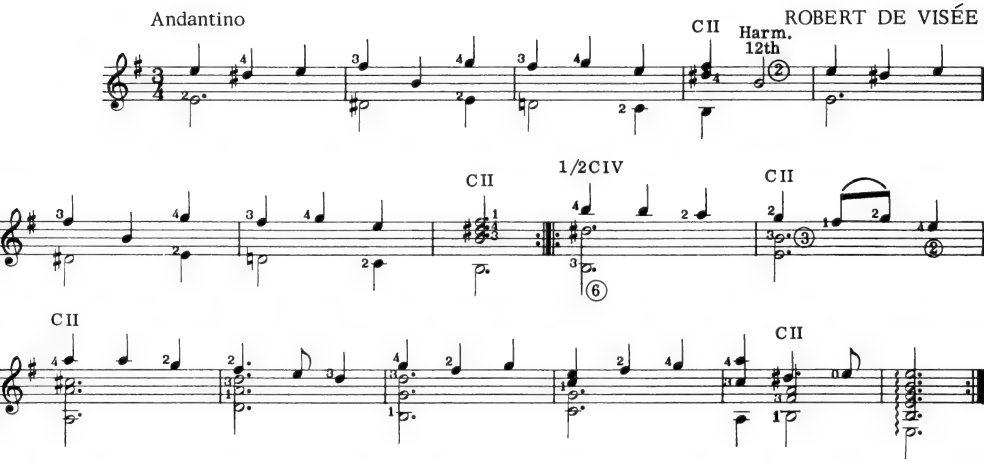
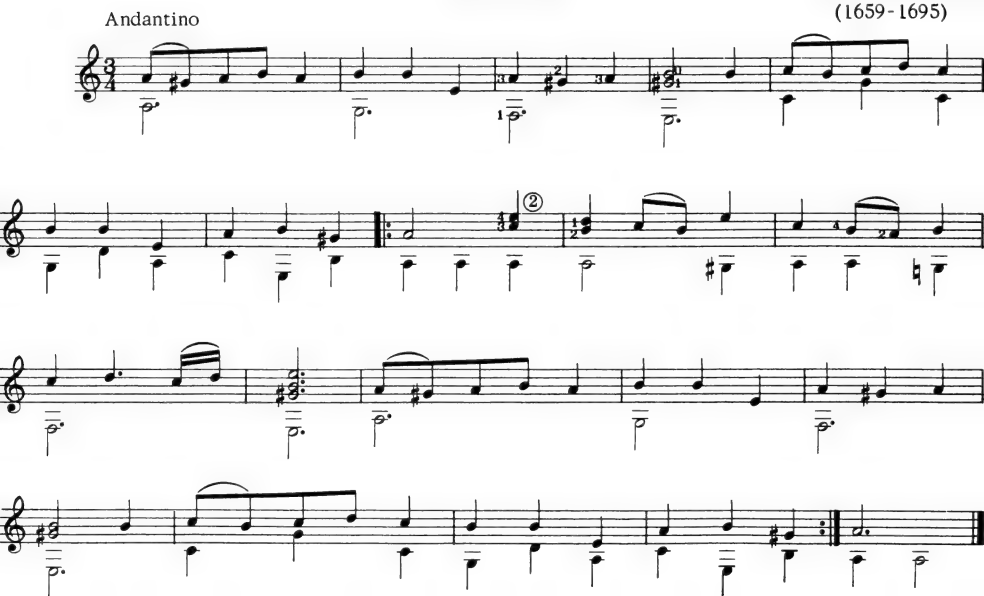


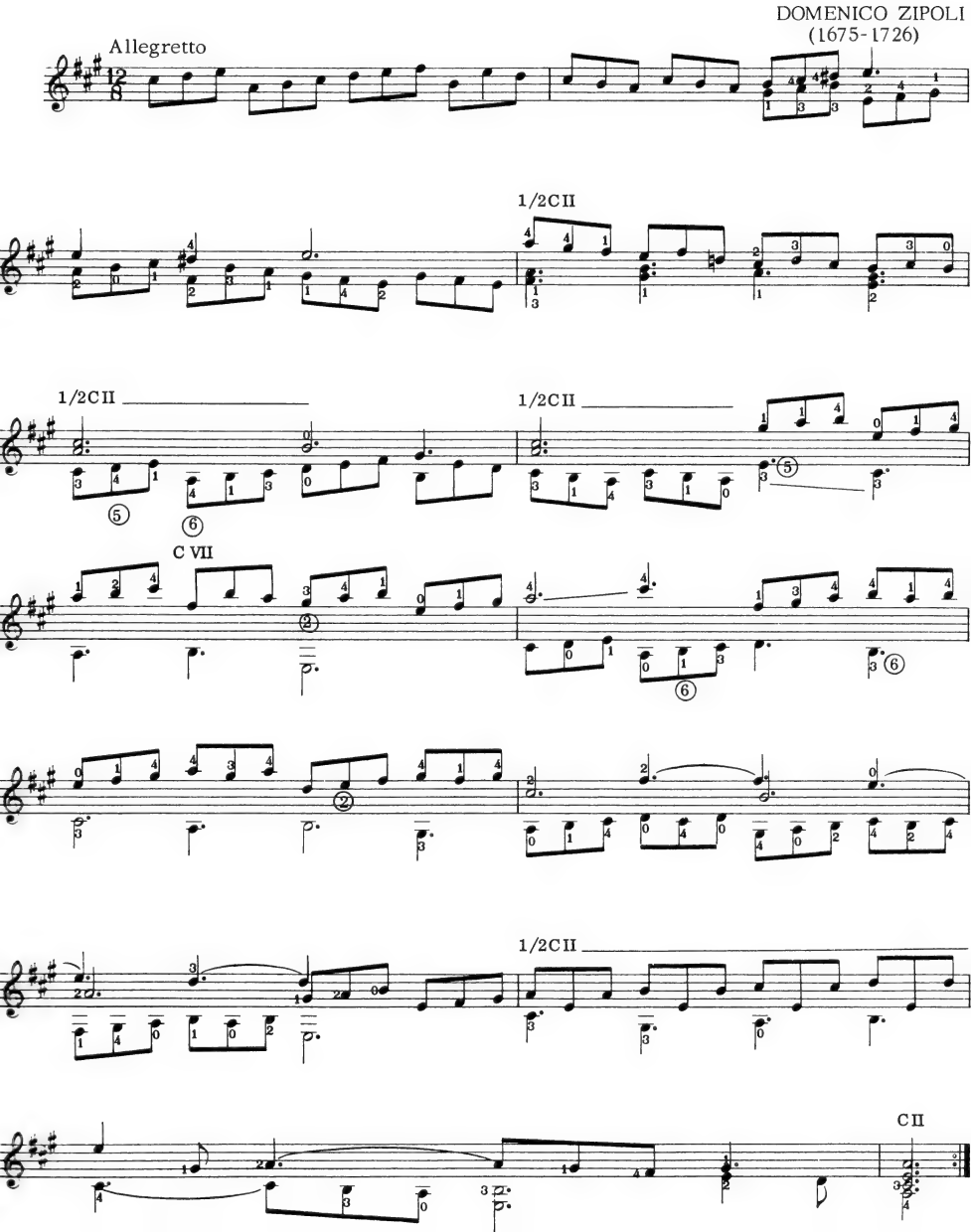
MINUET

HENRY PURCELL
(1659-1695)



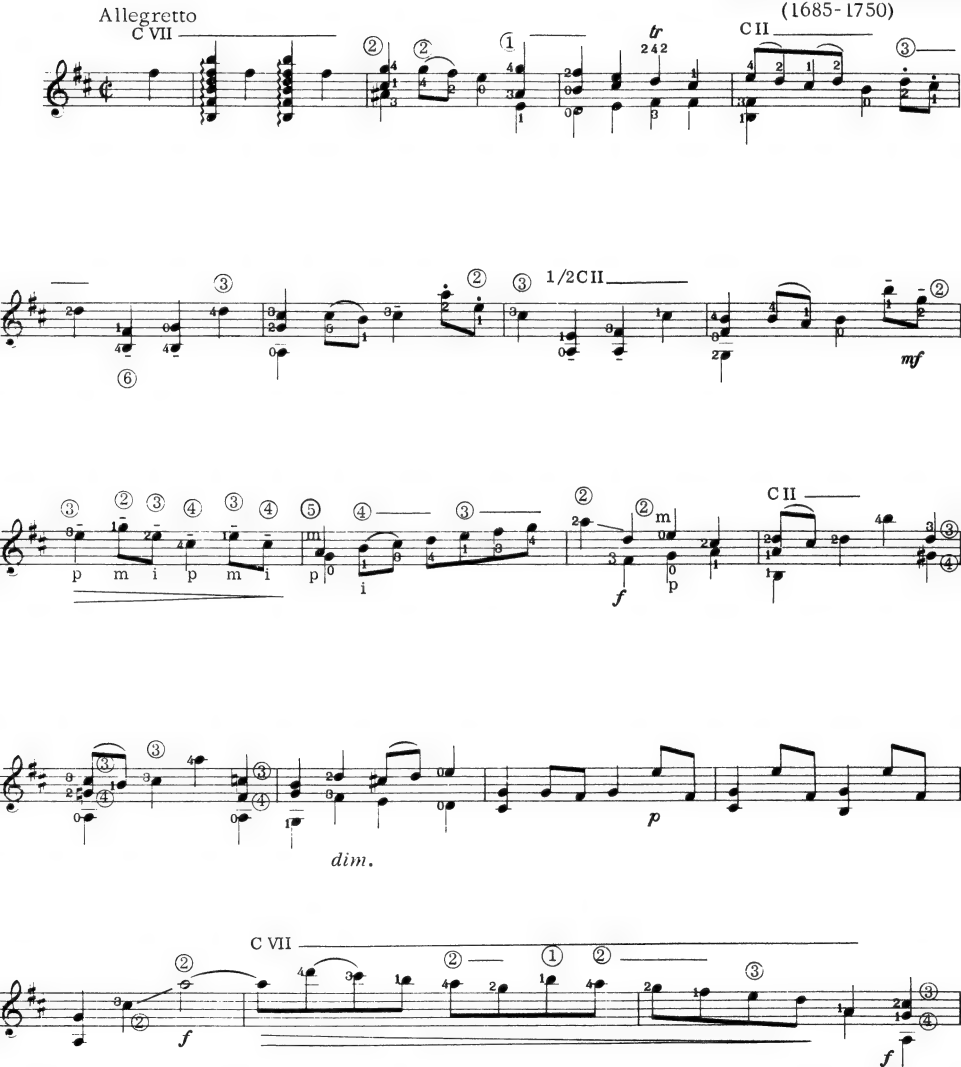
LITTLE FUGUE

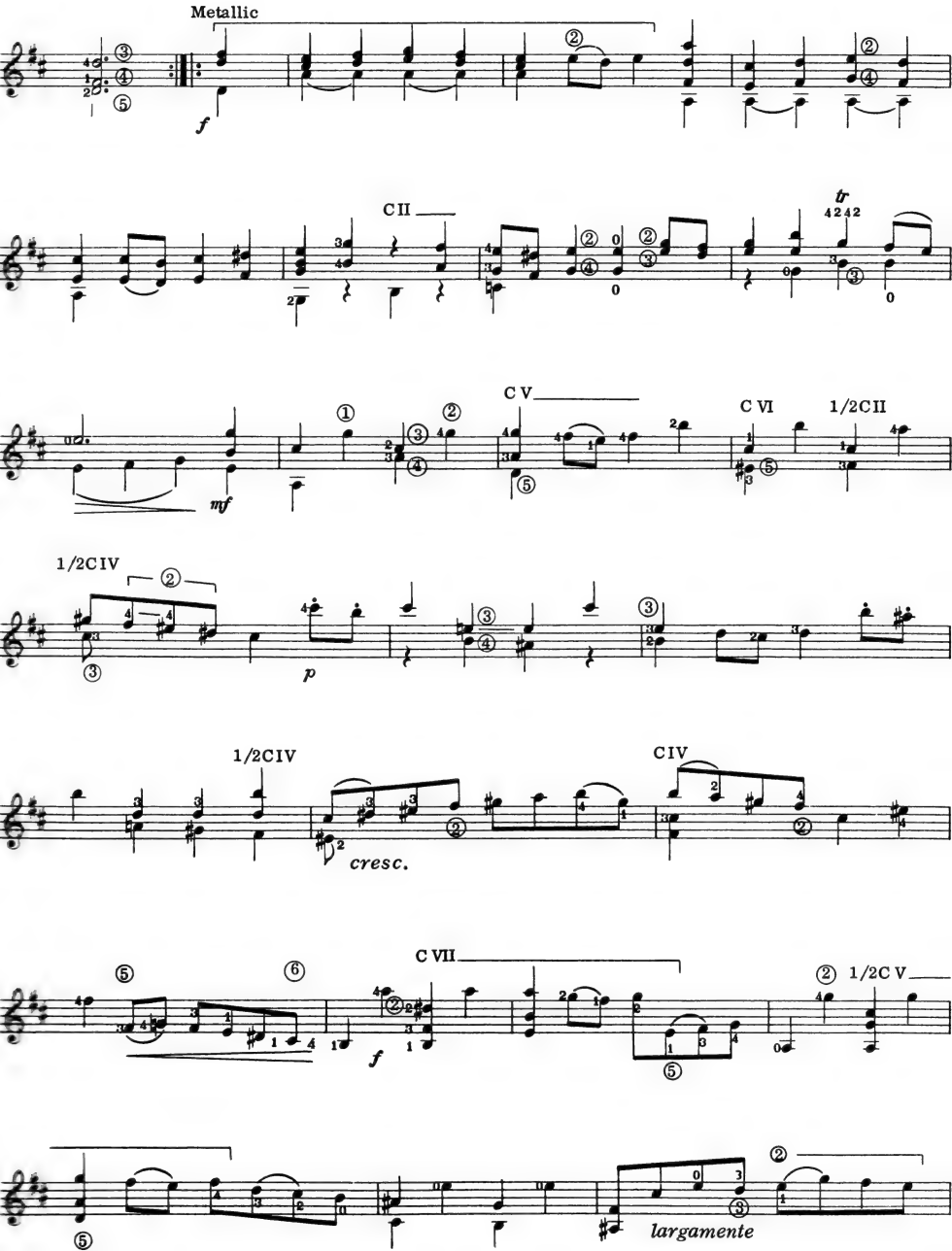
DOMENICO ZIPOLI
(1675-1726)

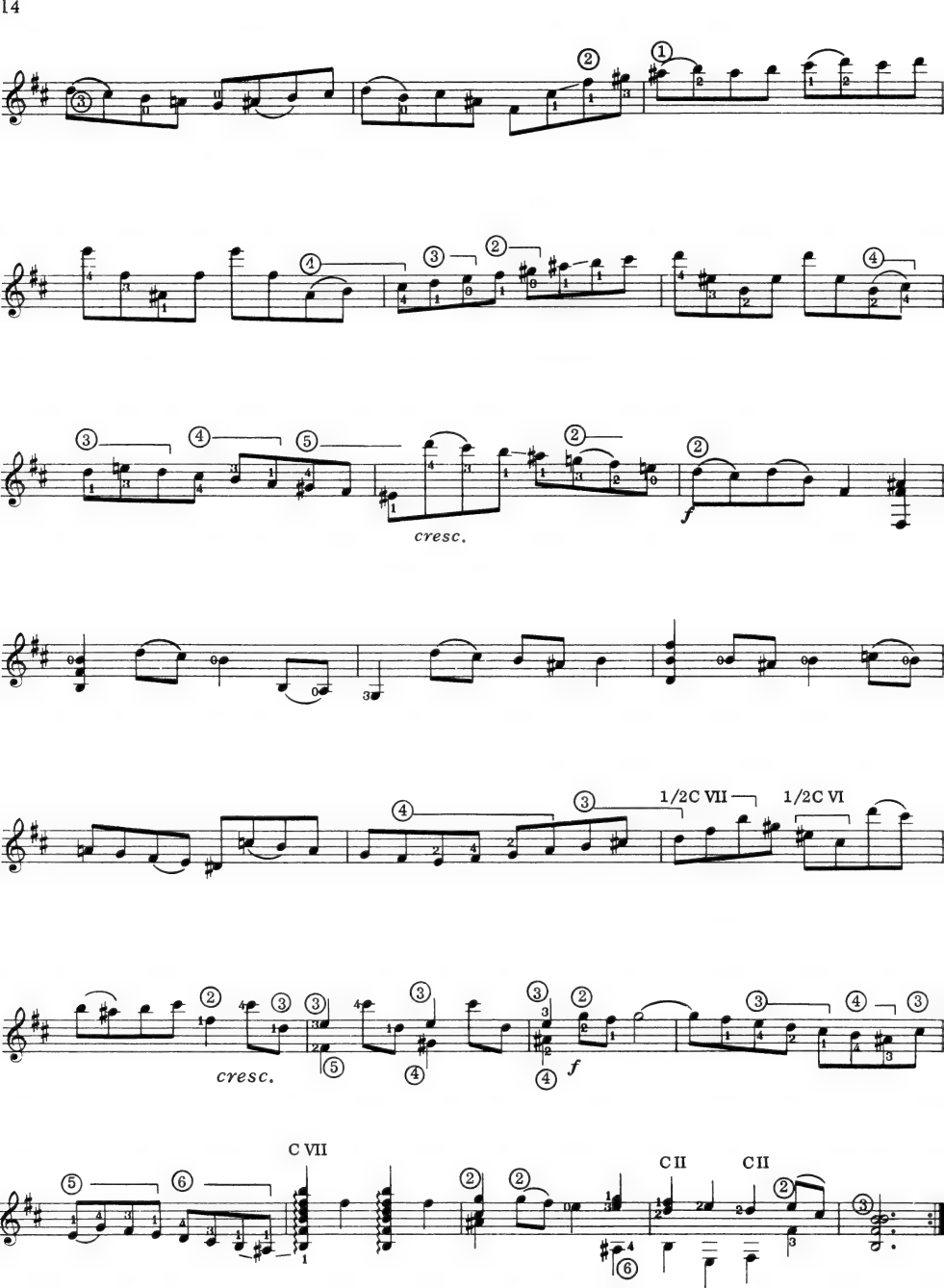


BOUREE

JOHANN SEBASTIAN BACH
(1685-1750)




Metallic
f
C II
tr
C V
C VI
1/2C II
mf
1/2C IV
p
1/2C IV
C IV
cresc.
C VII
f
1/2C V
largamente

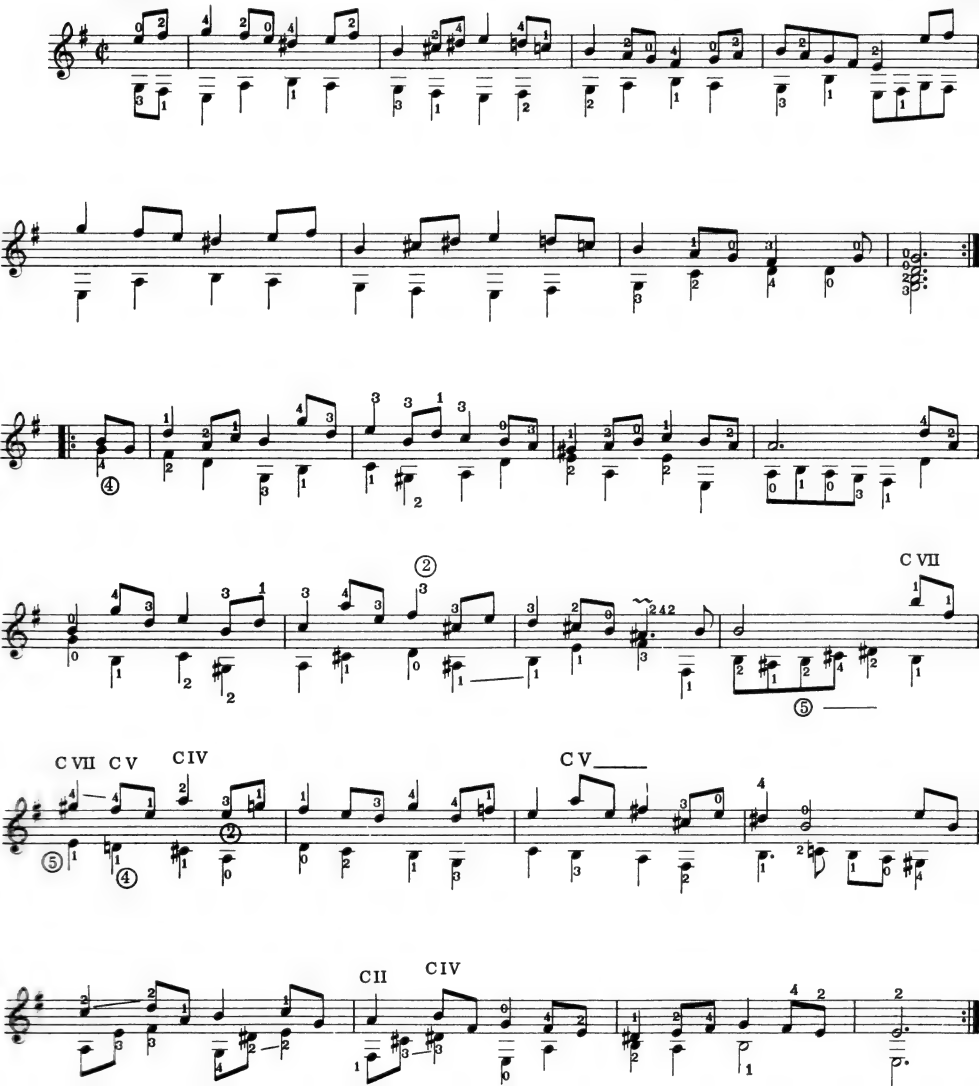

cresc.
f
1/2C VII
1/2C VI
cresc.
f
C VII
C II
C II

BOUREE IN E MINOR

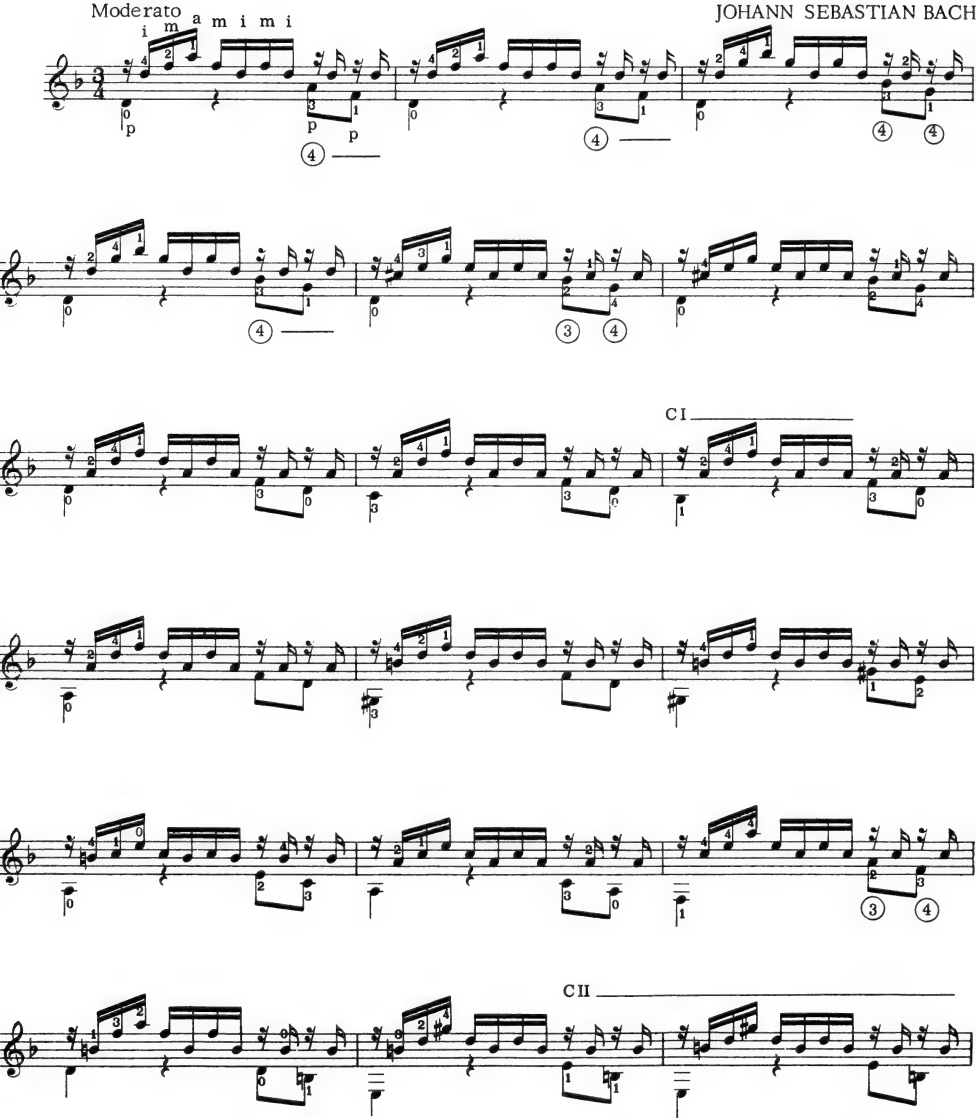
Moderately fast

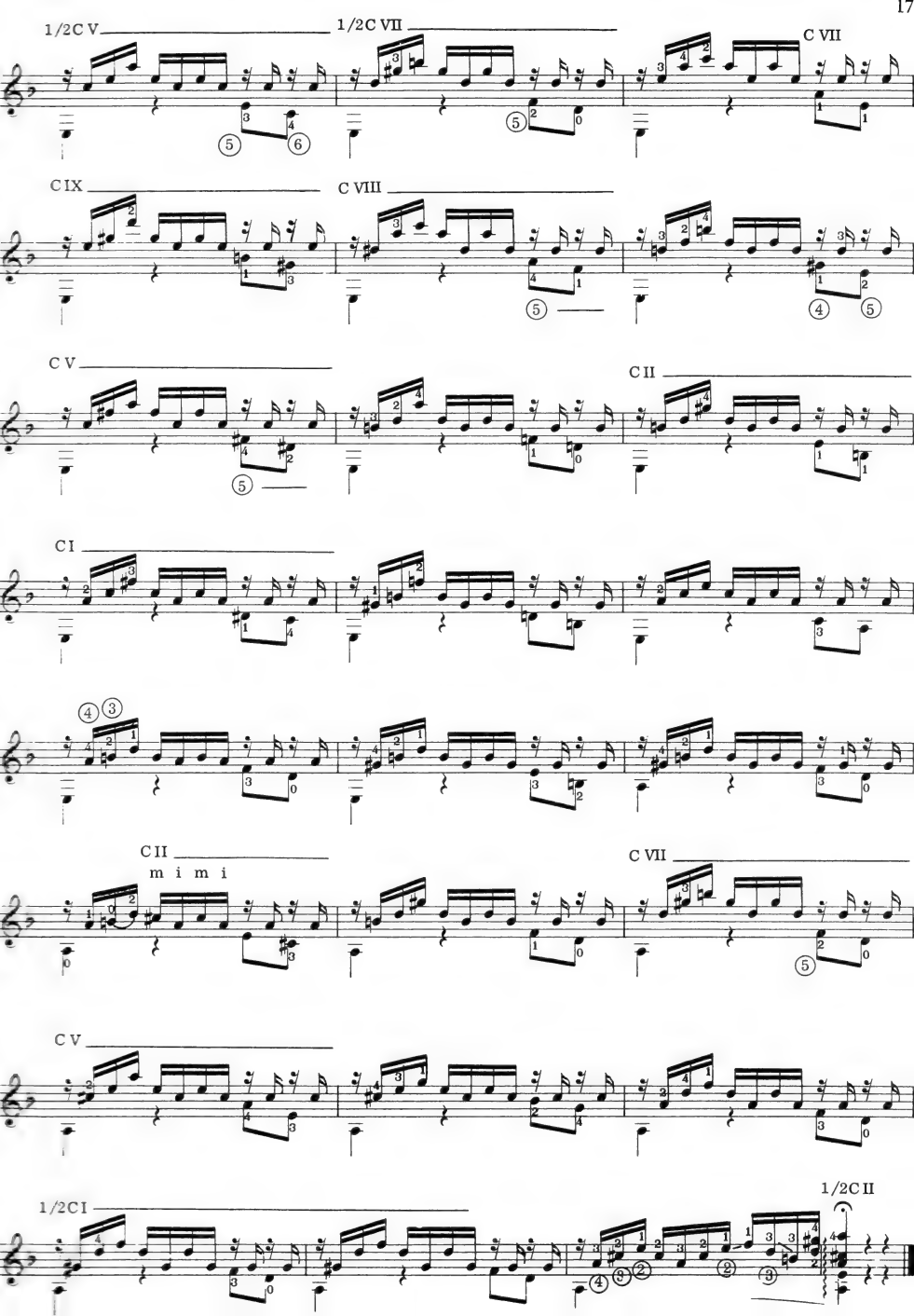
Allegretto

JOHANN SEBASTIAN BACH



PRELUDE

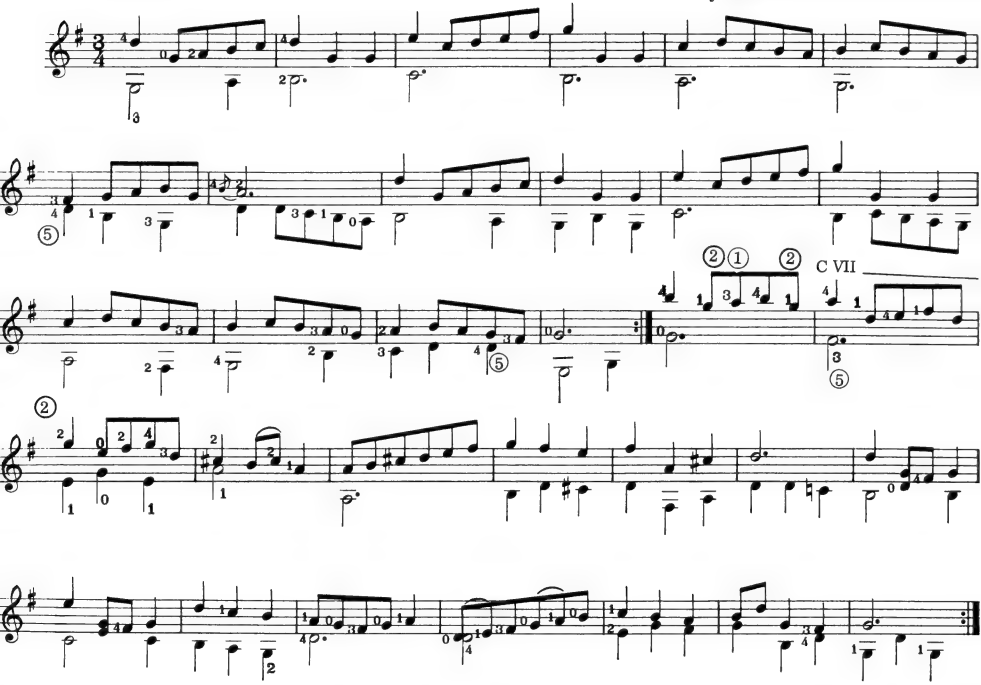



1/2C V
1/2C VII
C VII
C IX
C VIII
C V
C II
C I
C II
m i m i
C VII
C V
1/2C I
1/2C II

MINUET

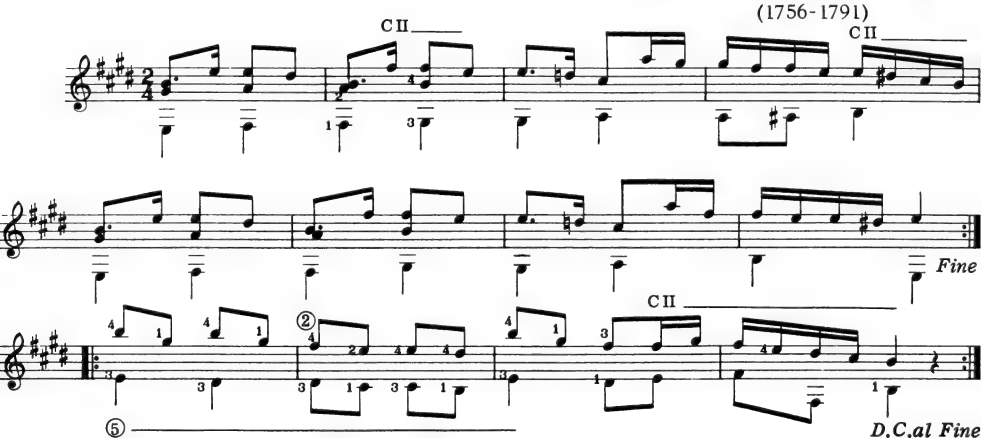
Andantino

JOHANN SEBASTIAN BACH



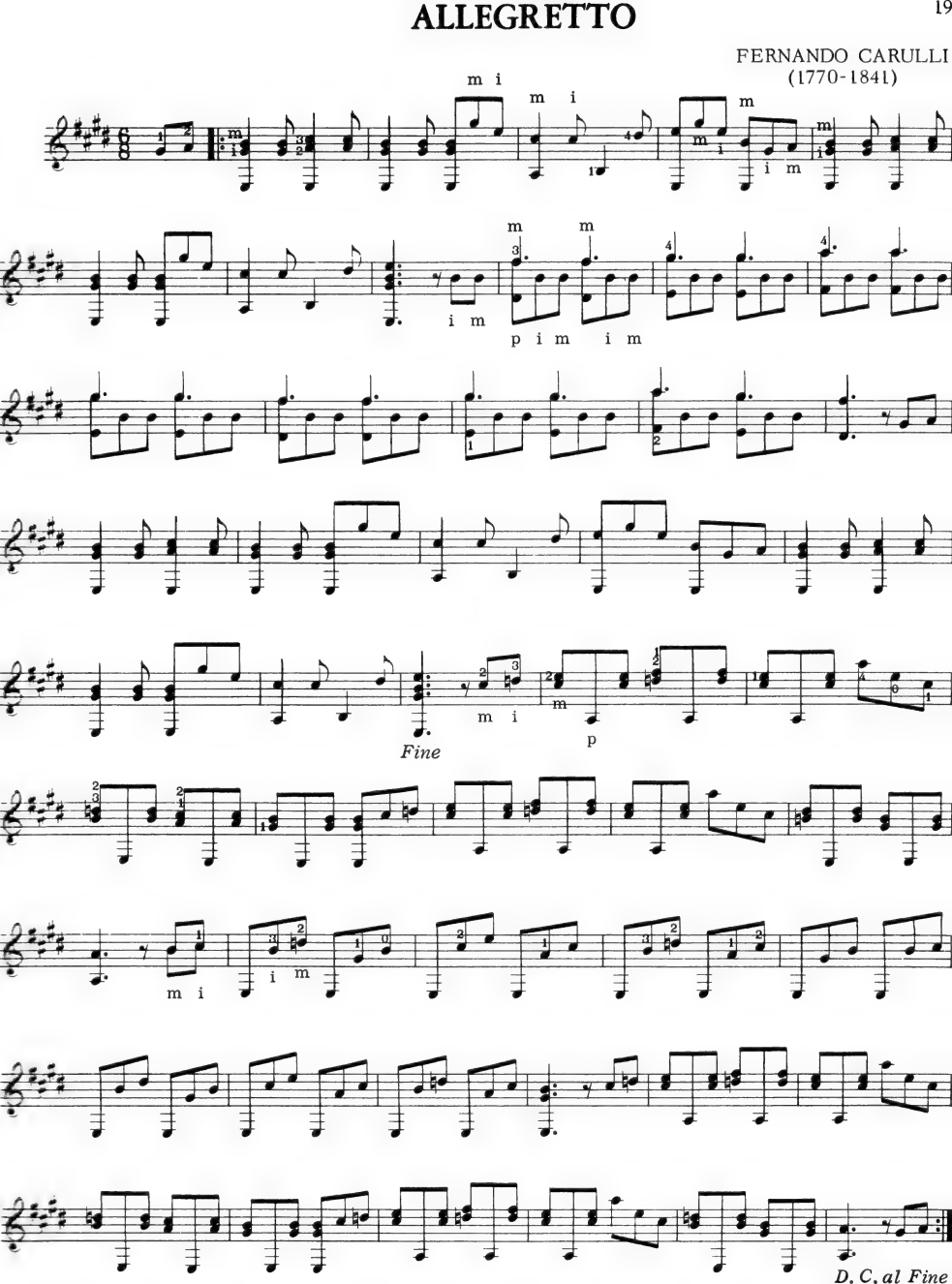
ANDANTE

WOLFGANG AMADEUS MOZART
(1756-1791)



ALLEGRETTO

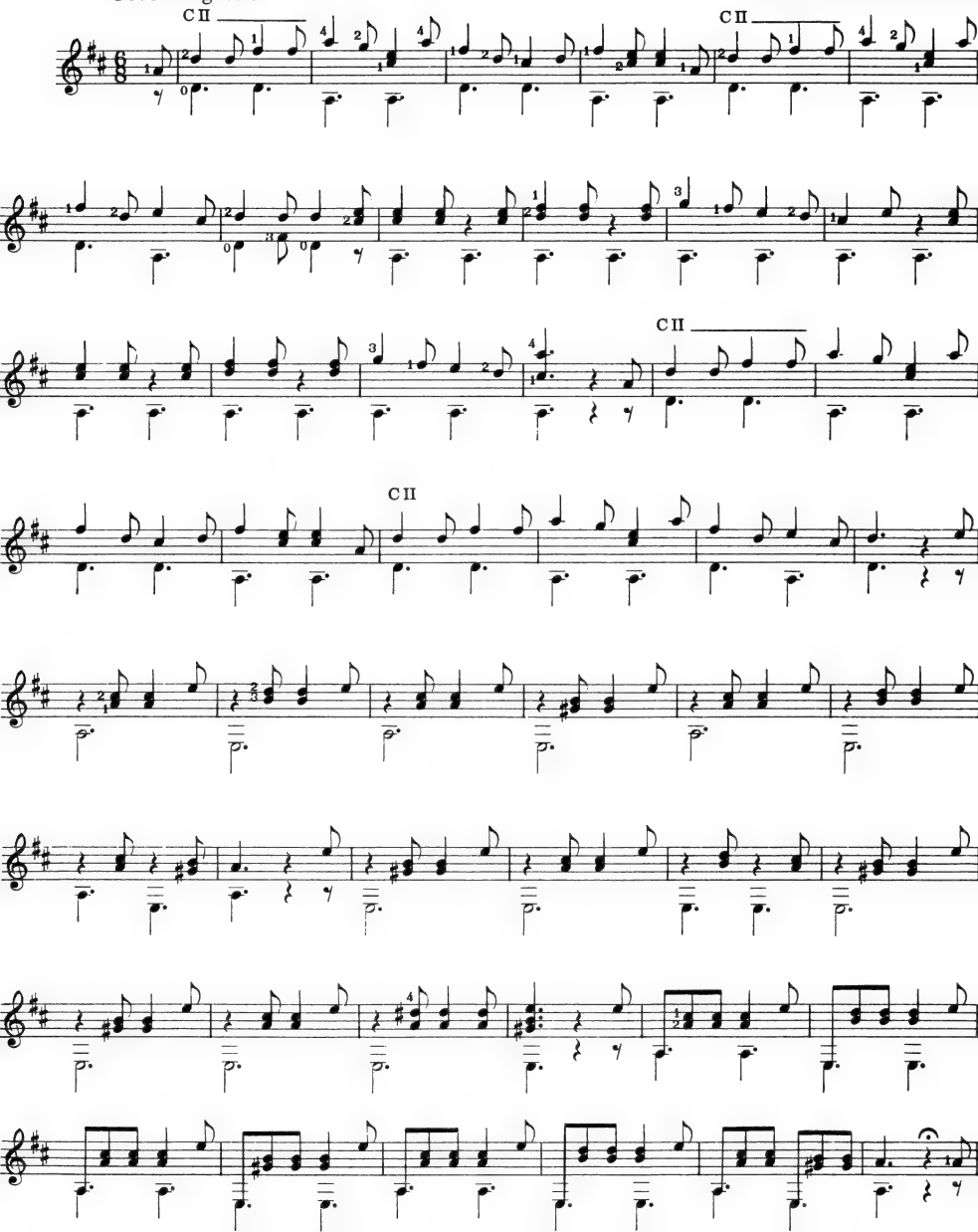
FERNANDO CARULLI
(1770-1841)

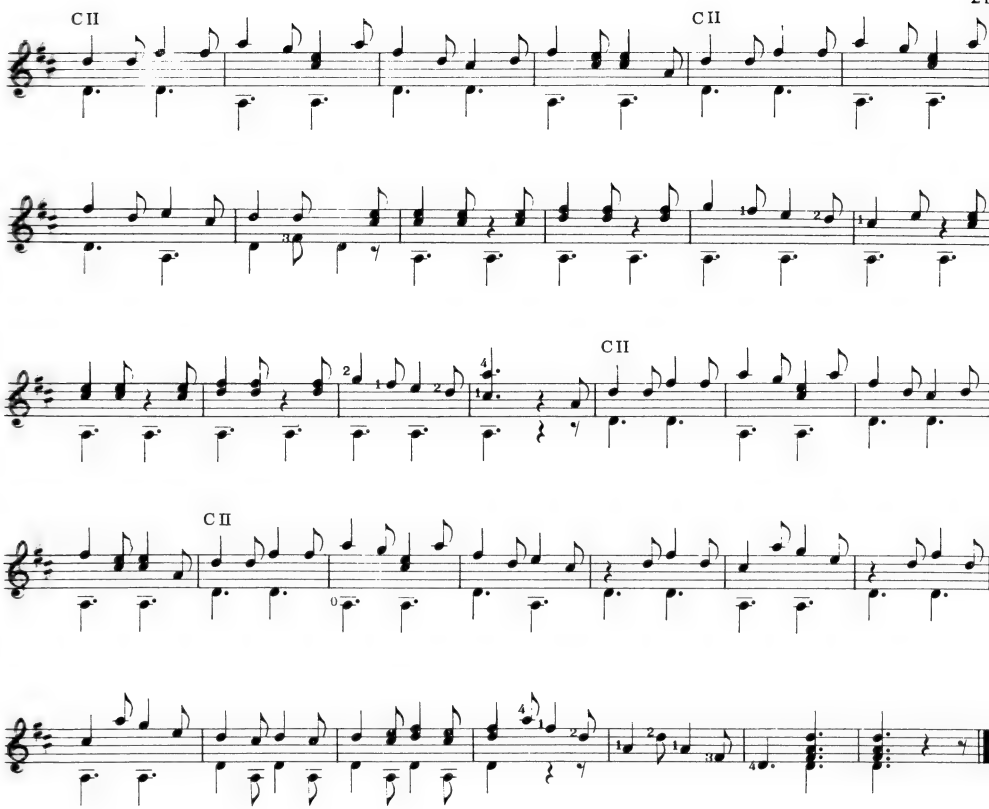


RONDO

Poco allegretto

FERNANDO CARULLI

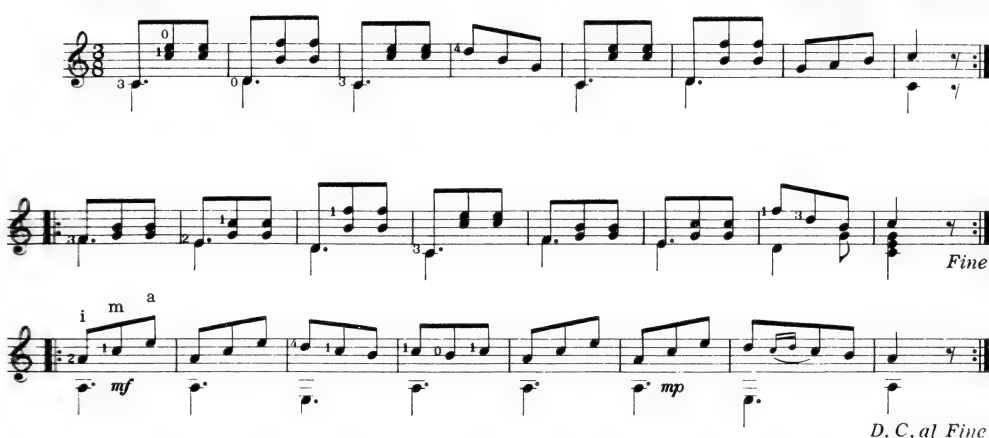




WALTZ

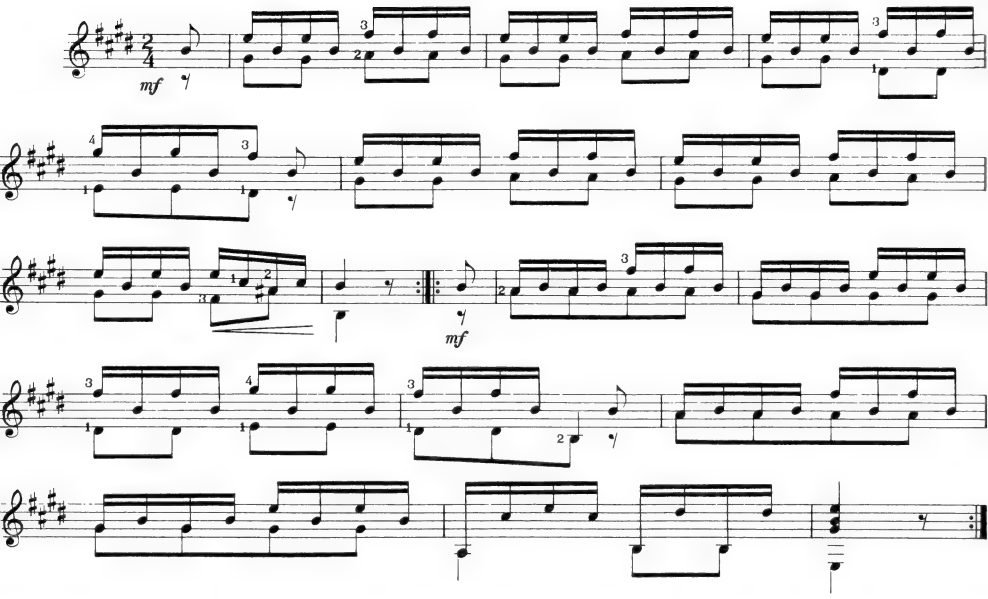
Moderato

FERNANDO CARULLI



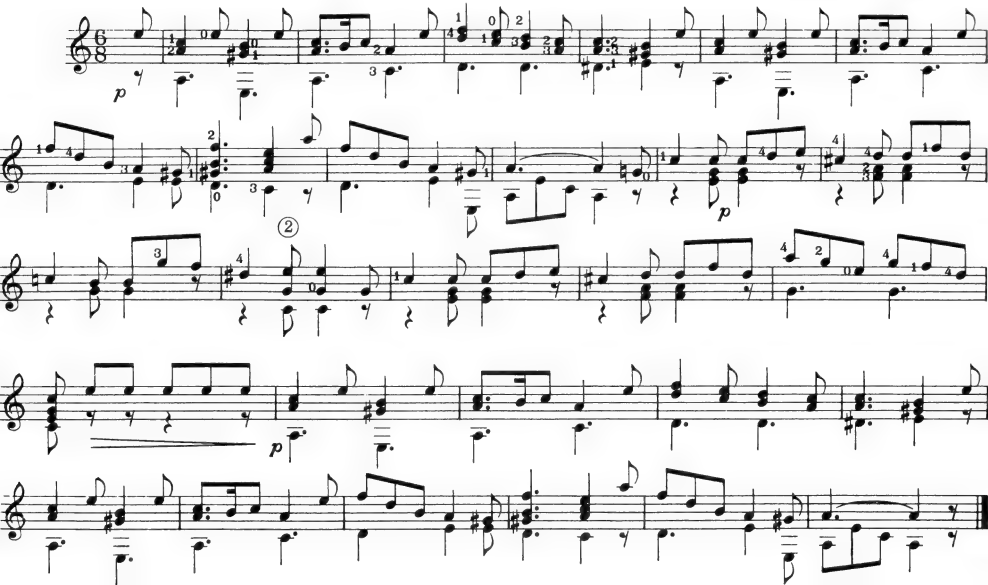
ANDANTE

FERNANDO CARULLI



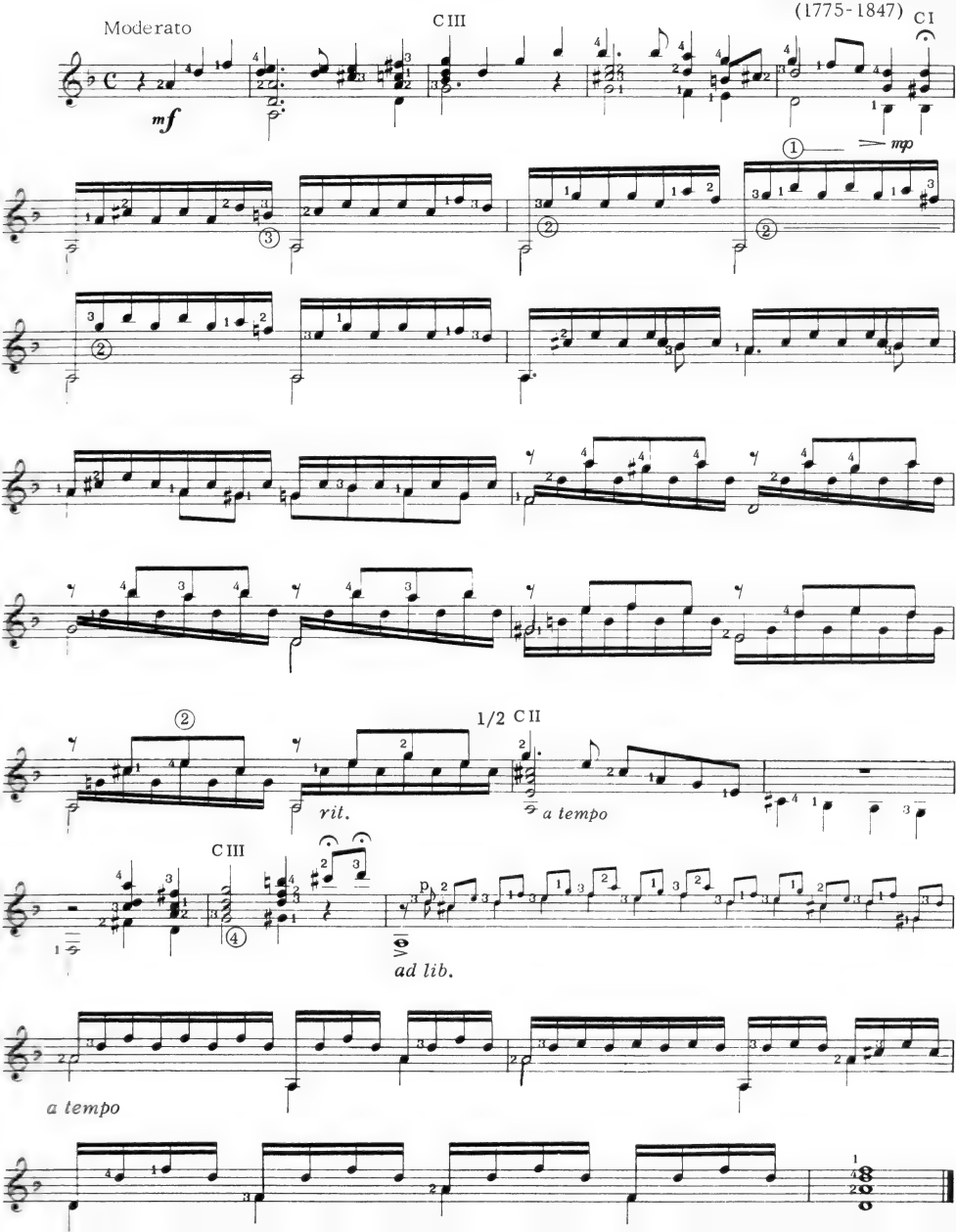
ANDANTINO

FERNANDO CARULLI



PRELUDE IN D MINOR

FRANCESCO MOLINO
(1775-1847)



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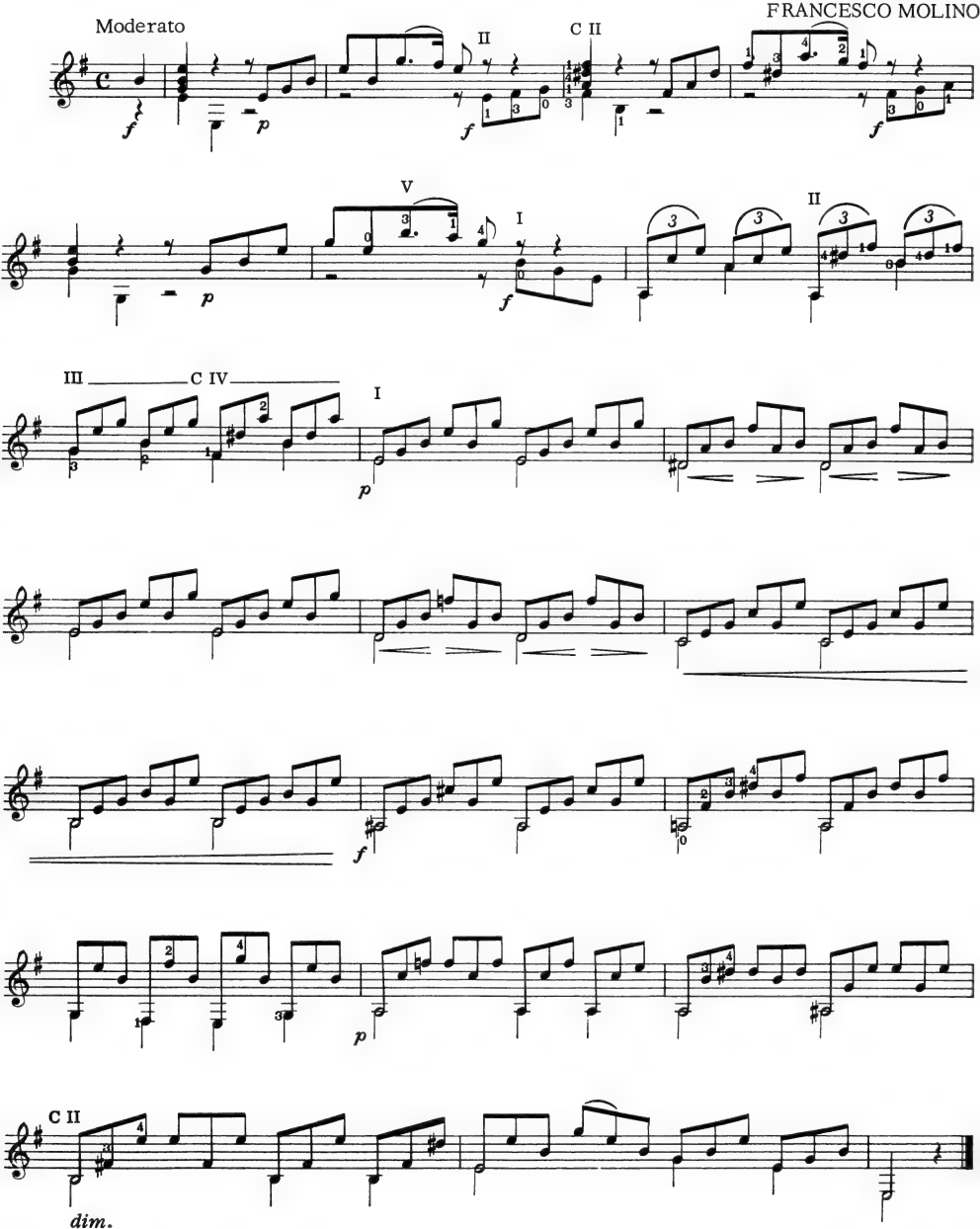
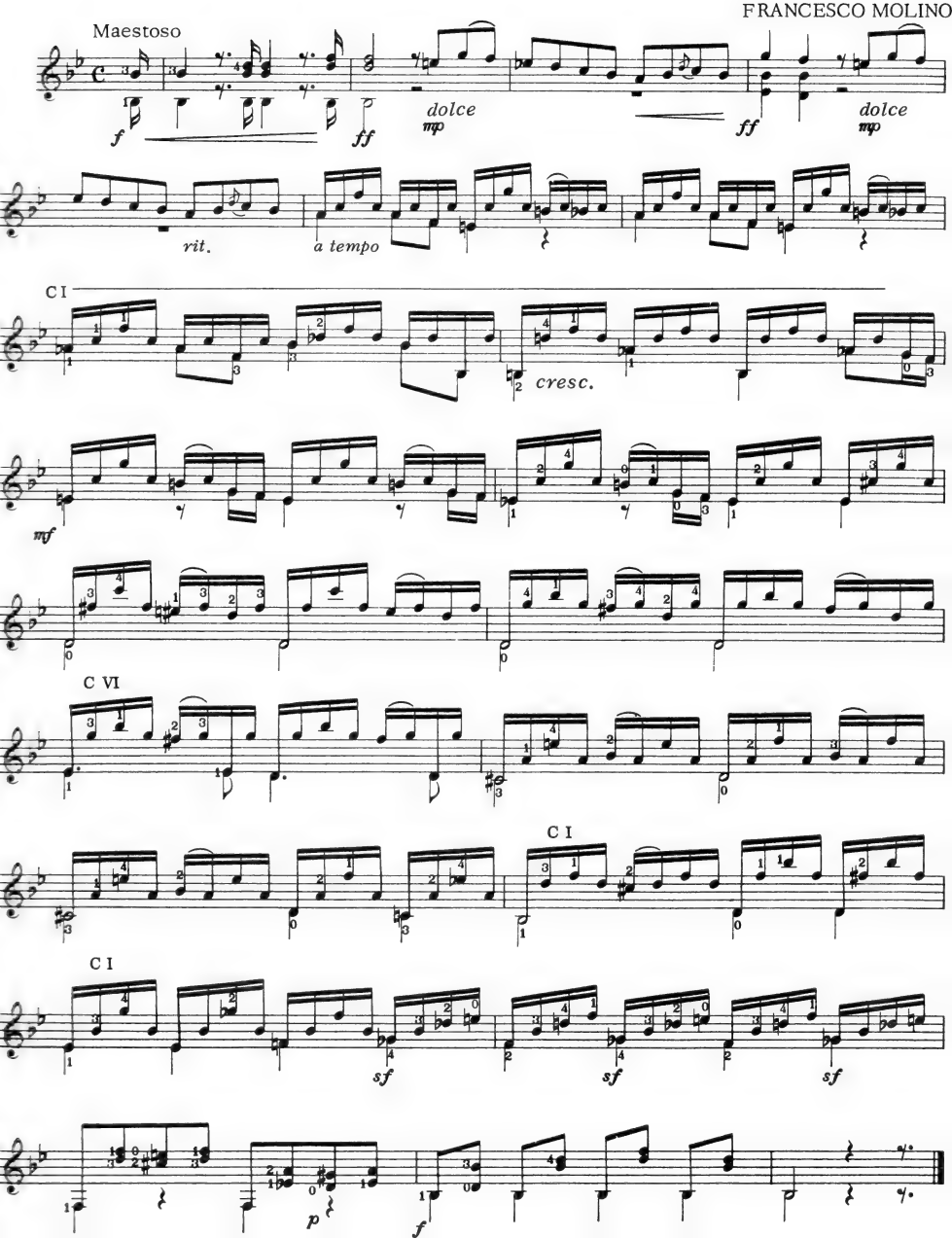
FRANCESCO MOLINO

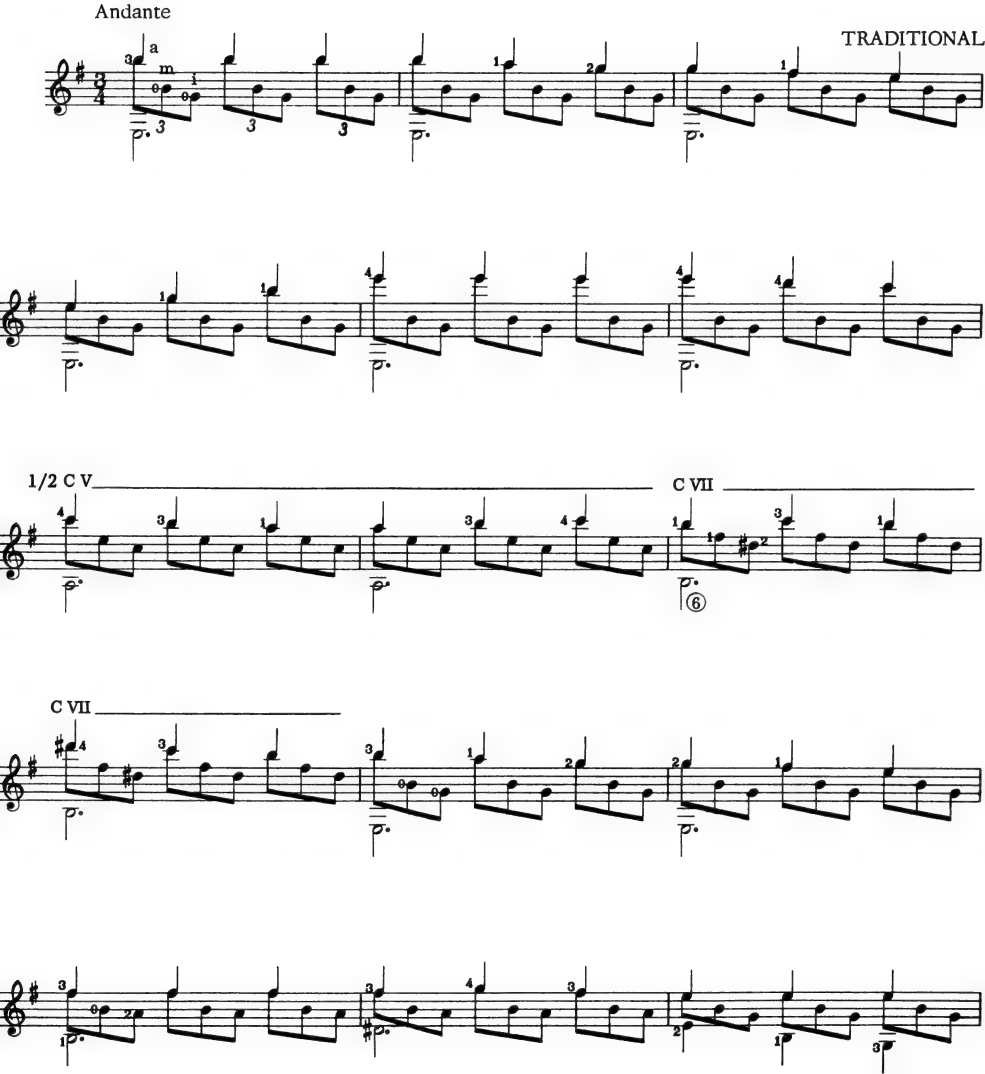


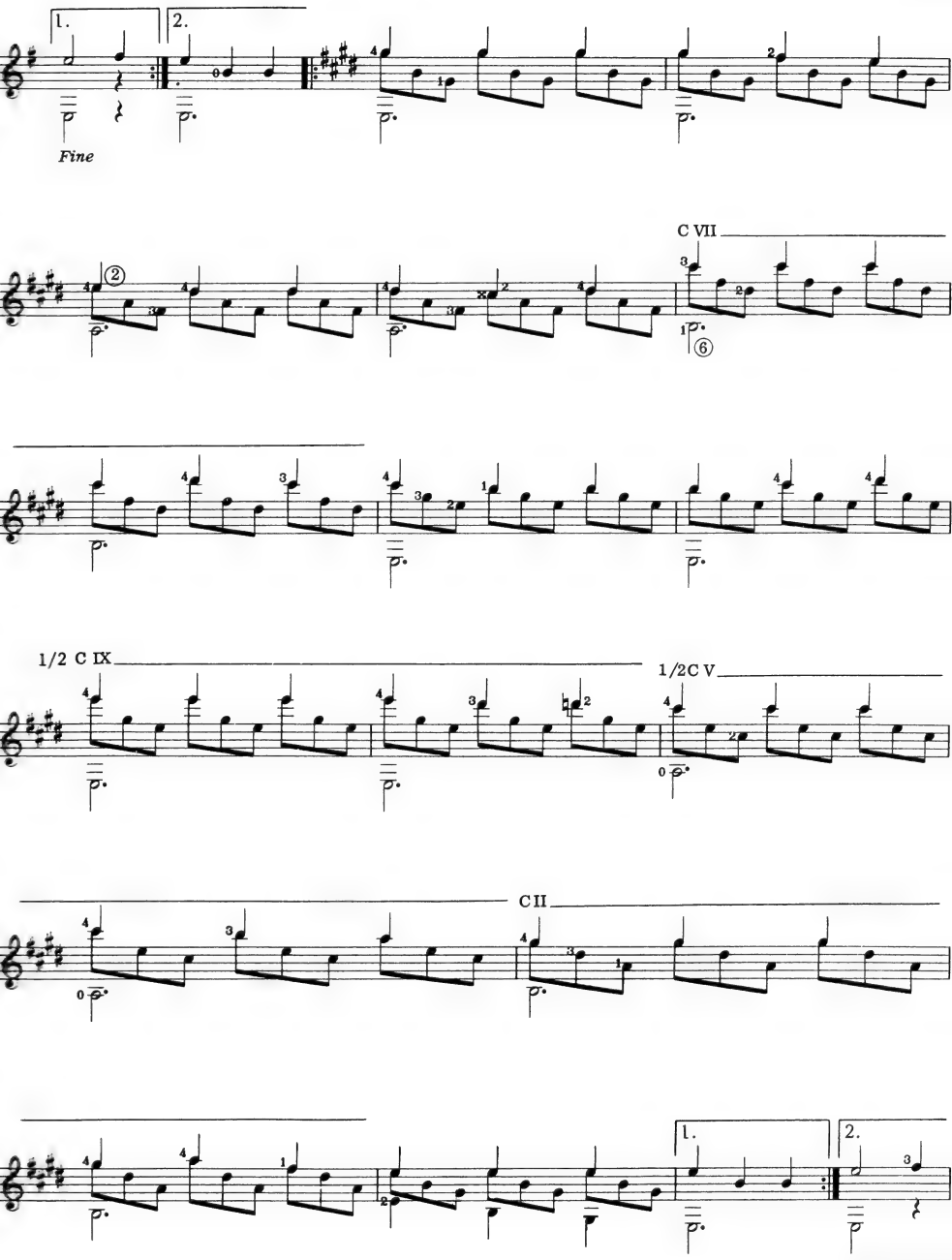
PRELUDE IN B FLAT

FRANCESCO MOLINO



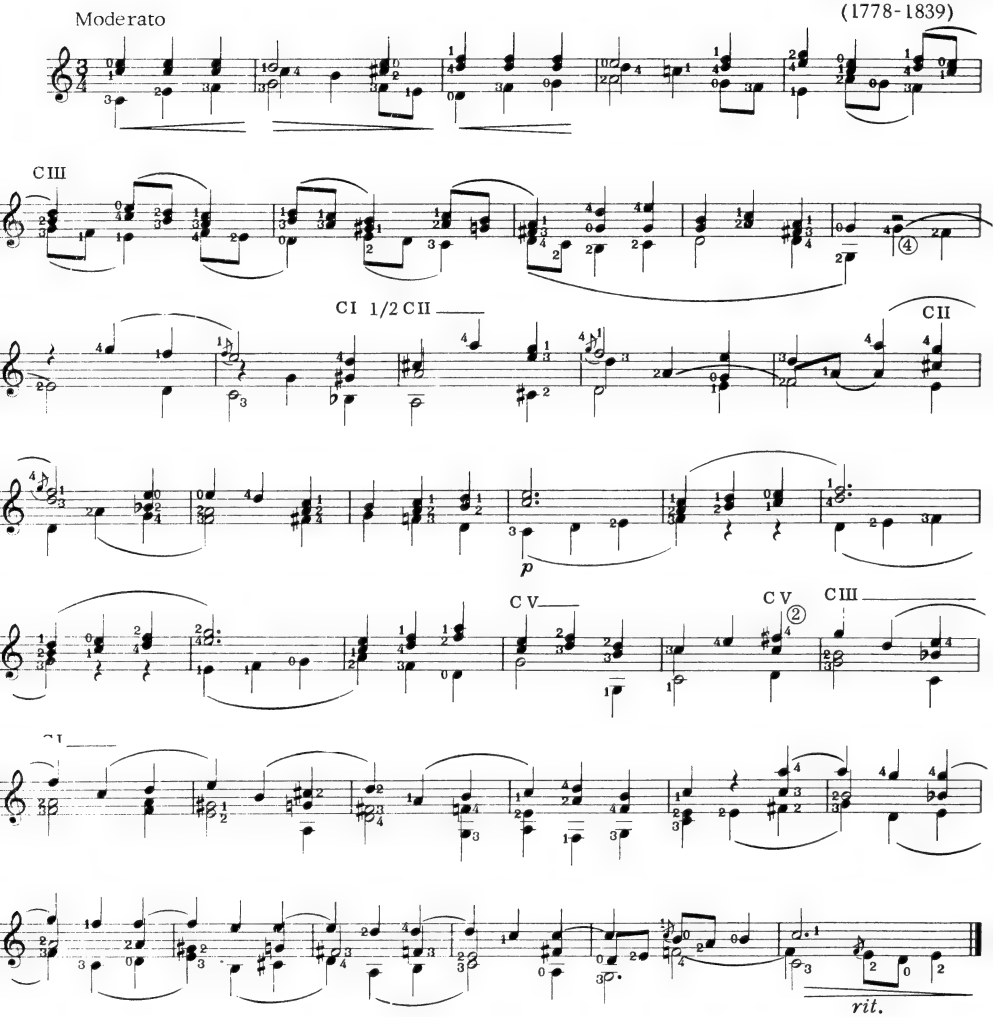
SPANISH BALLAD



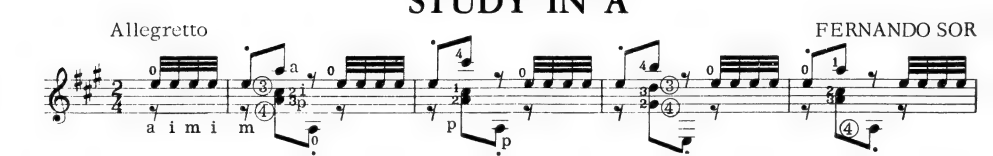

1.
2.
Fine
C VII
1/2 C IX
1/2C V
C II
1.
2.
D. C. al Fine

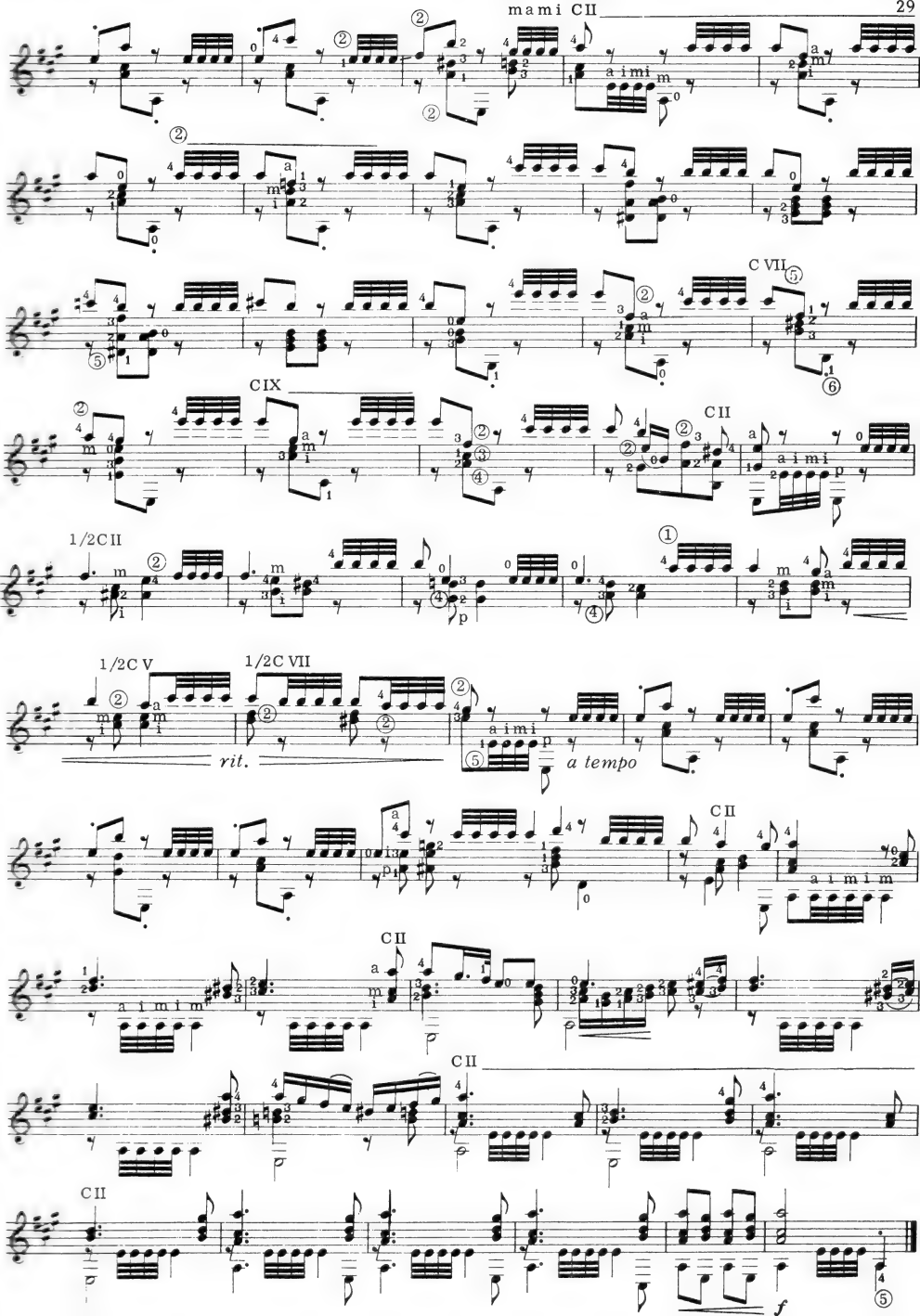
STUDY IN C

FERNANDO SOR
(1778-1839)

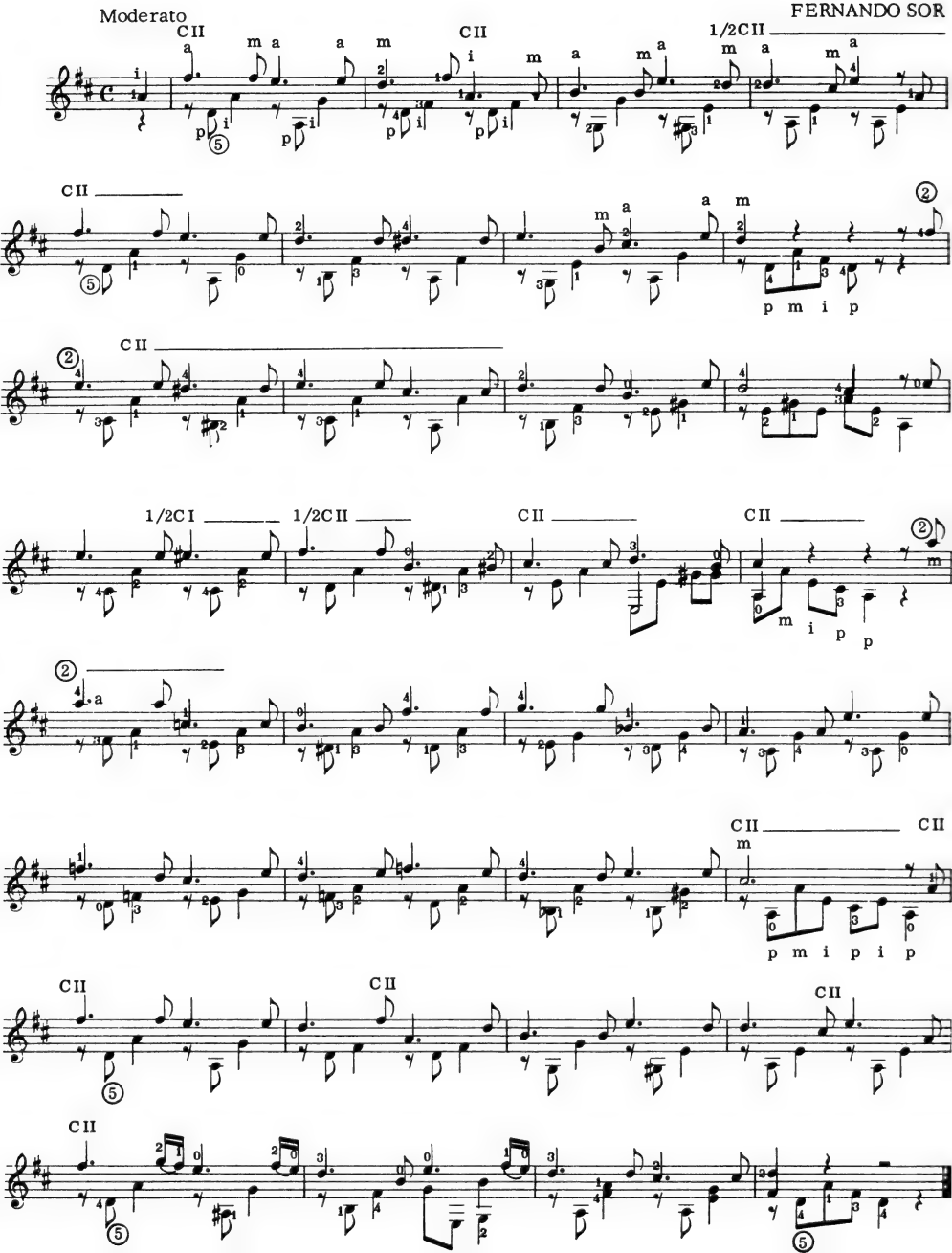


STUDY IN A

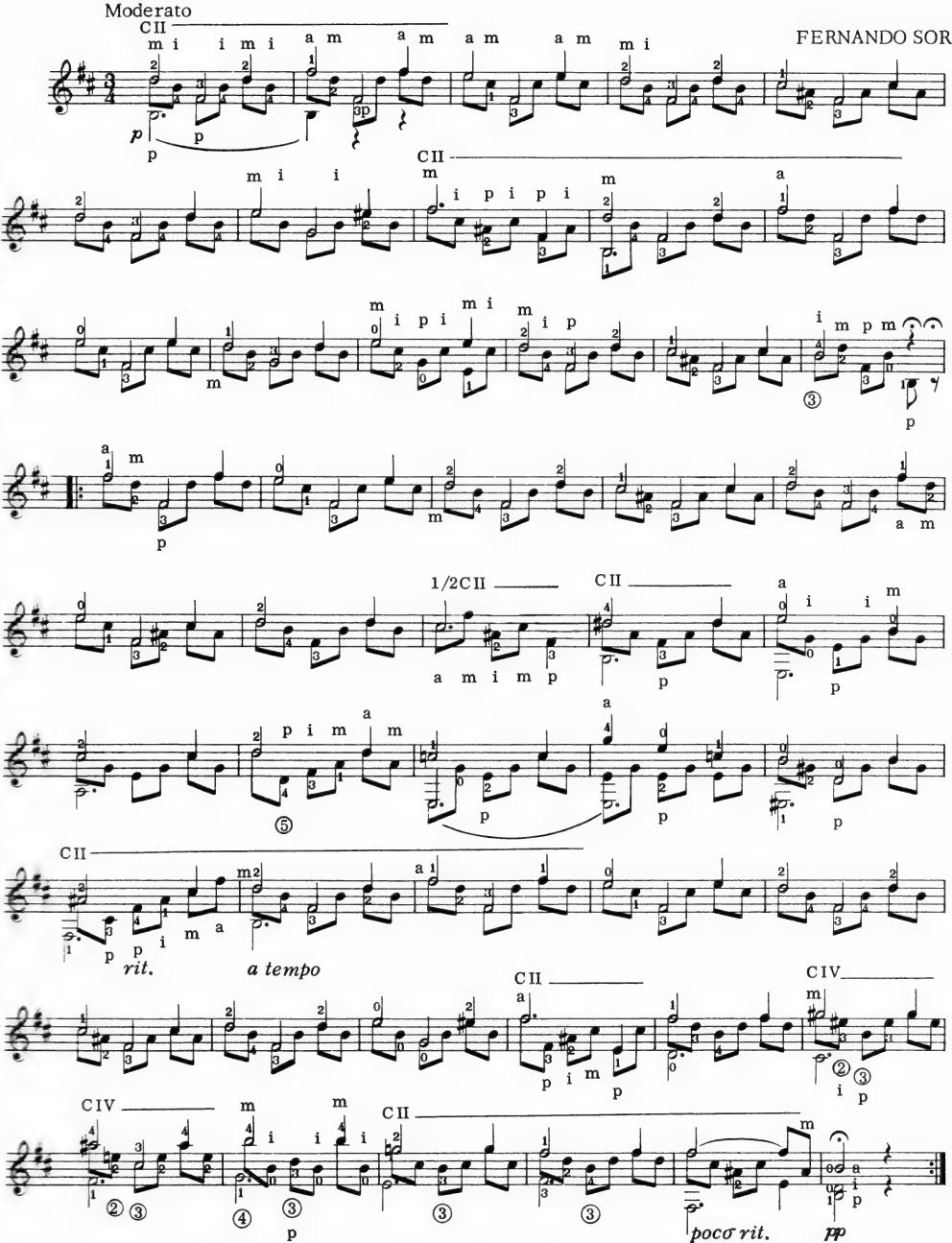



mami CII
C VII
CIX
CII
1/2CII
1/2C V
1/2C VII
rit.
a tempo
CII
CII
CII
CII
f

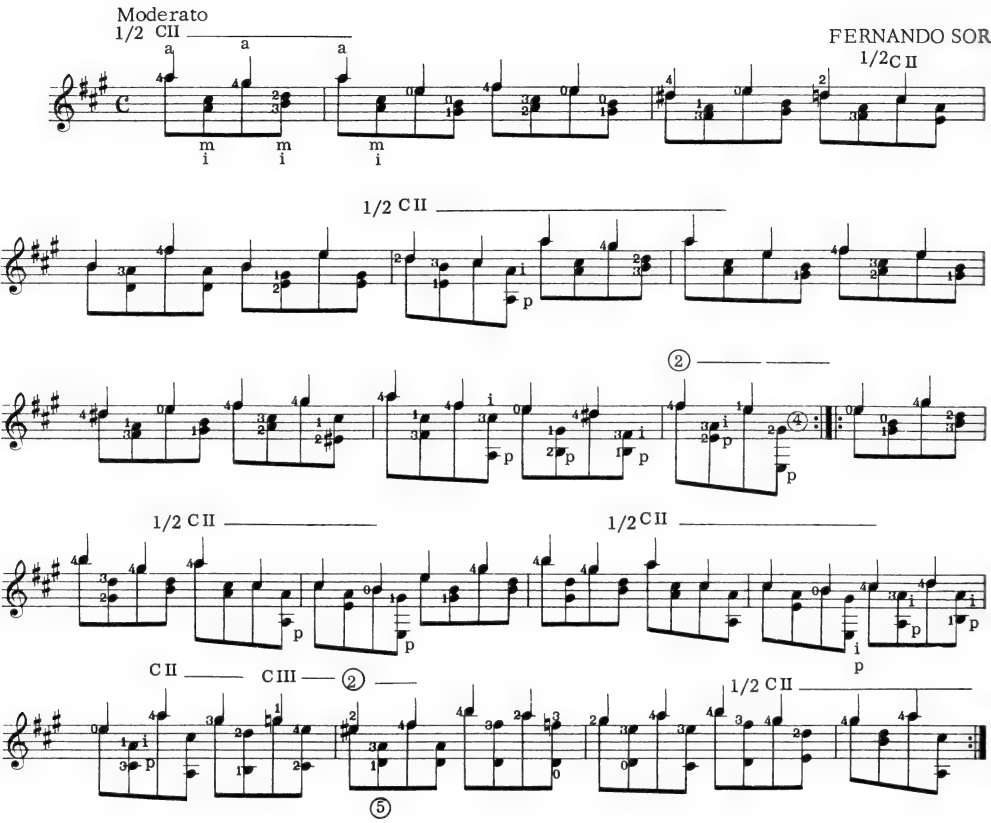
STUDY IN D



STUDY IN B MINOR



STUDY IN A



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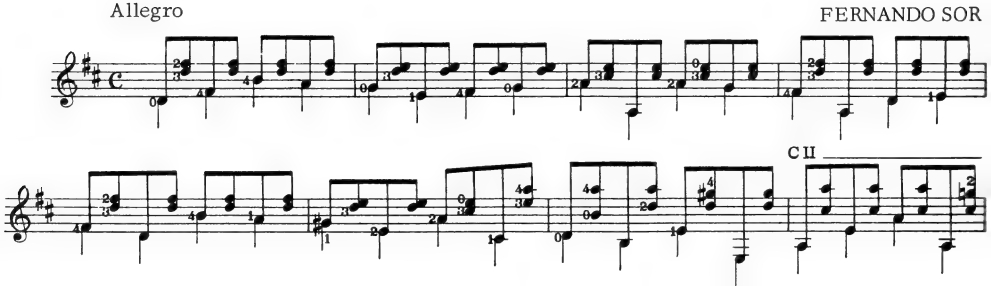
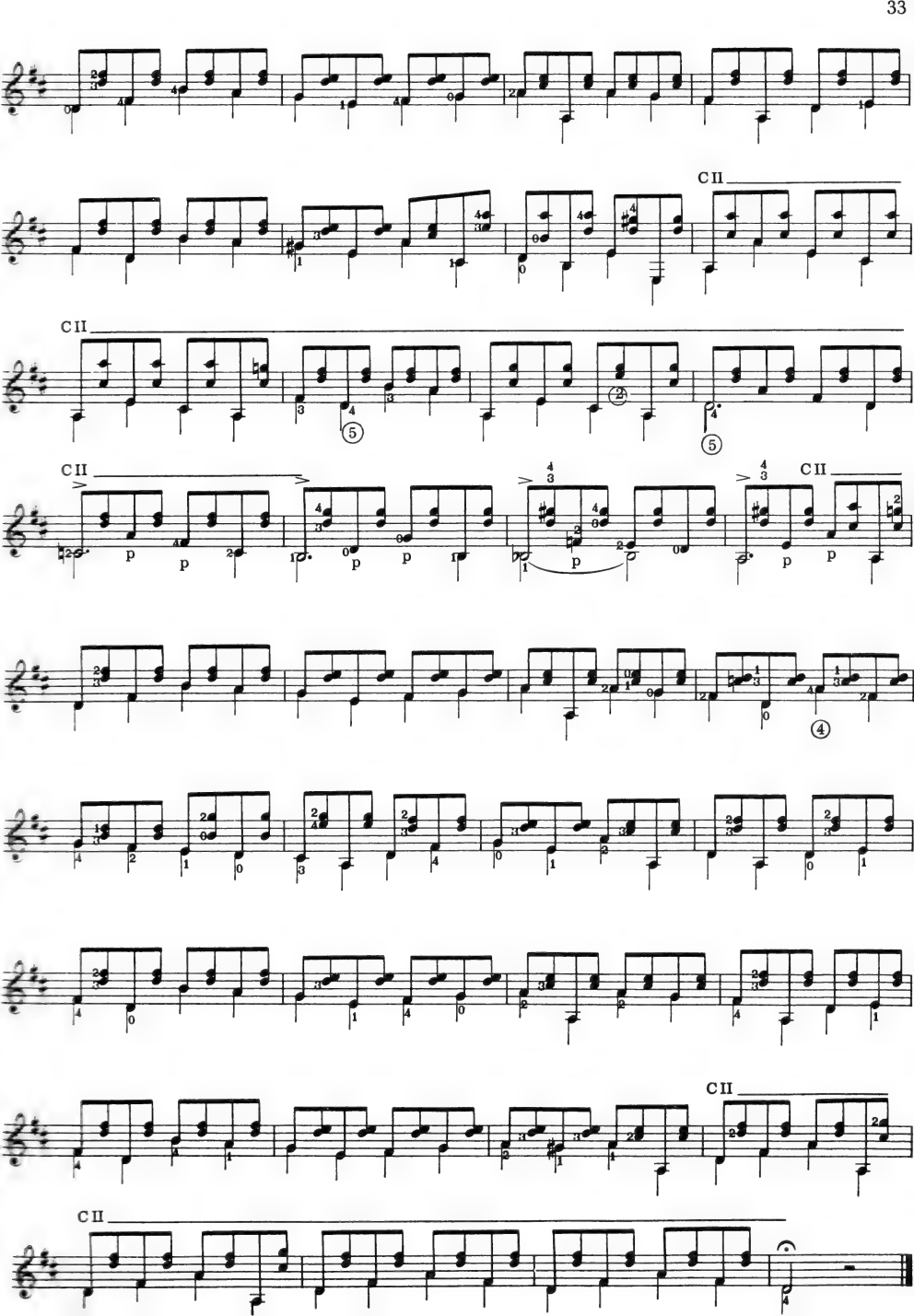
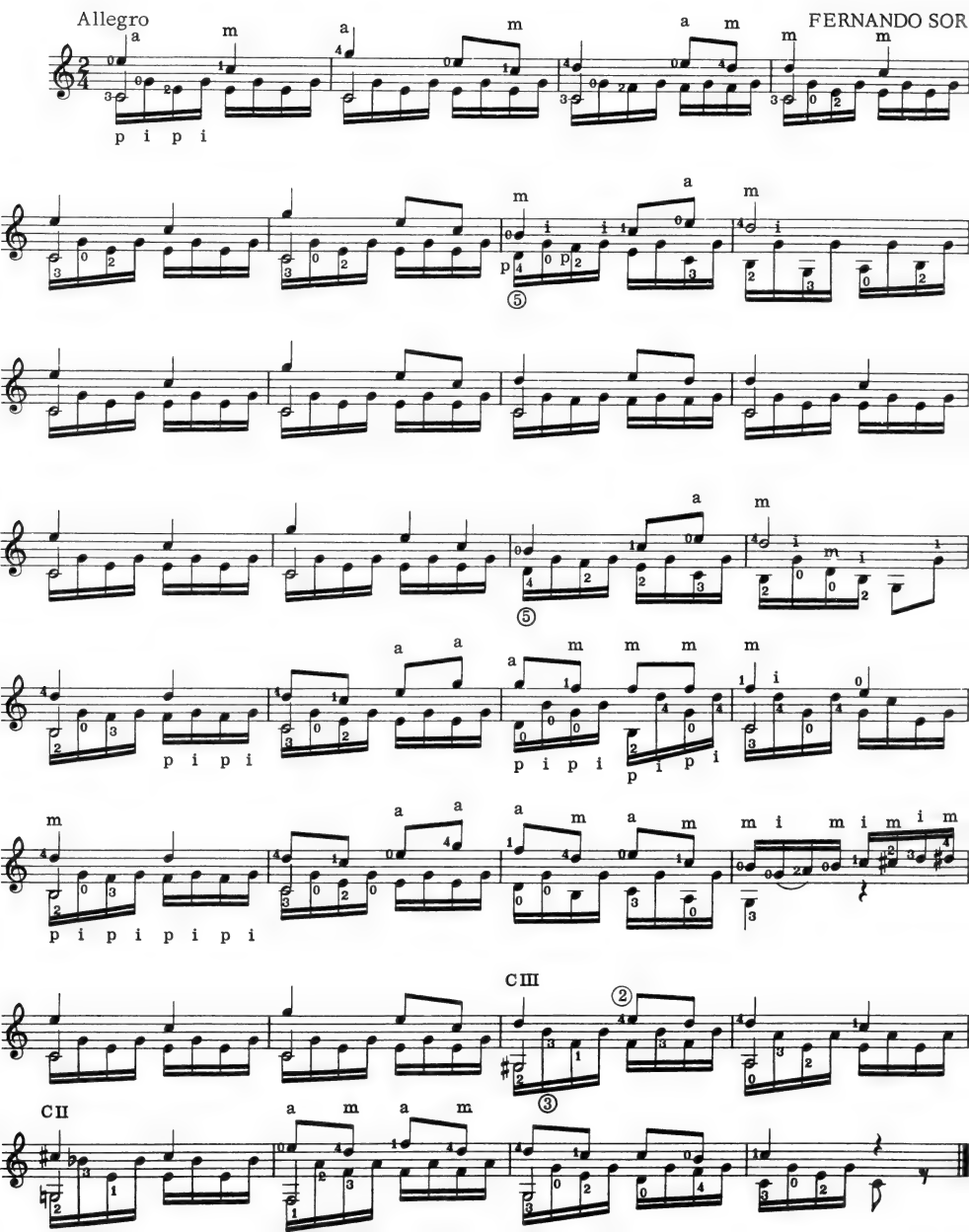
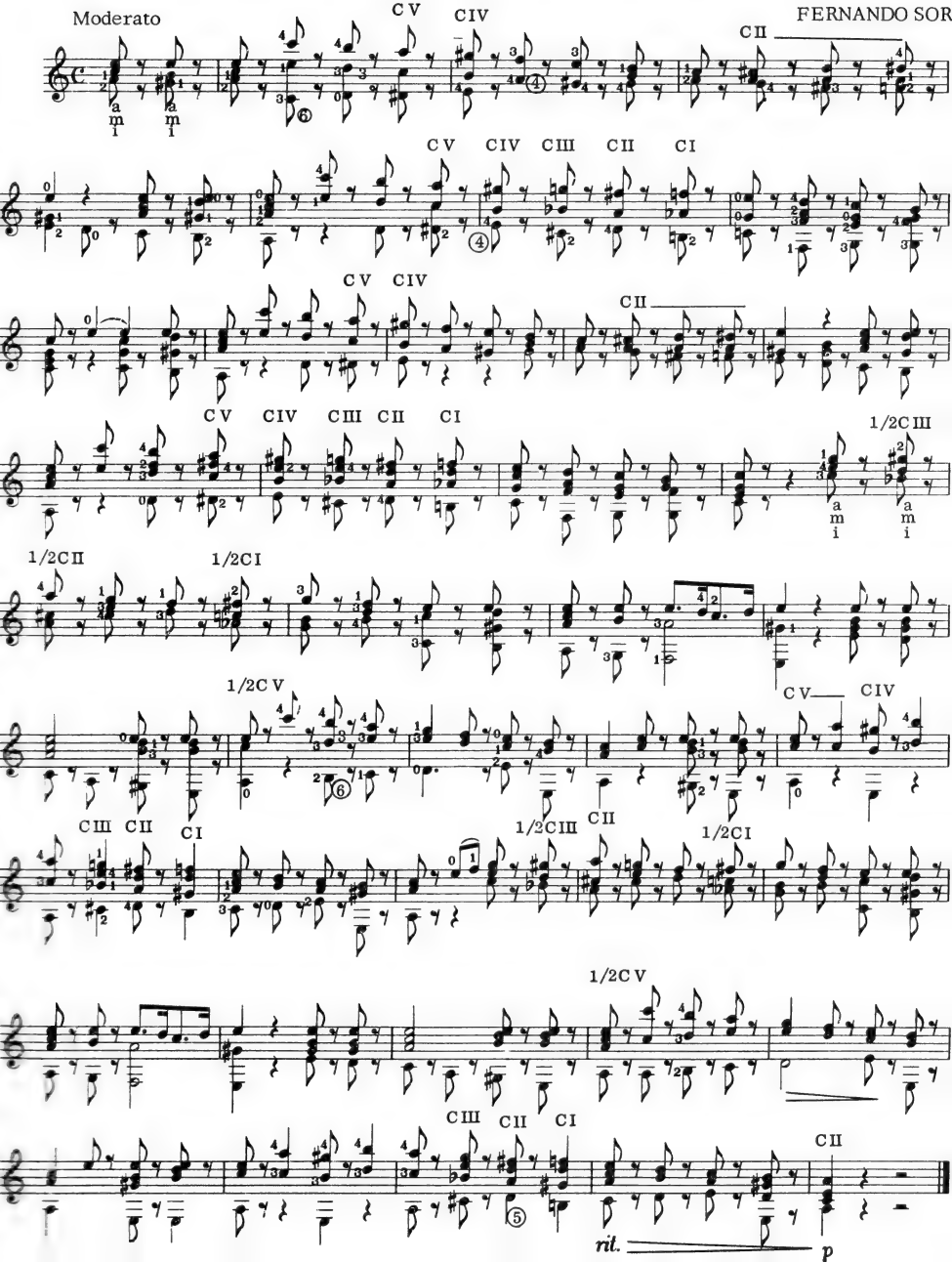



CII
CII
CII
CII
CII
CII
p
p
p
p
p
p
p
p

STUDY IN C



STUDY IN A MINOR



STUDY IN D MINOR

⑥ =D

FERNANDO SOR

Andante

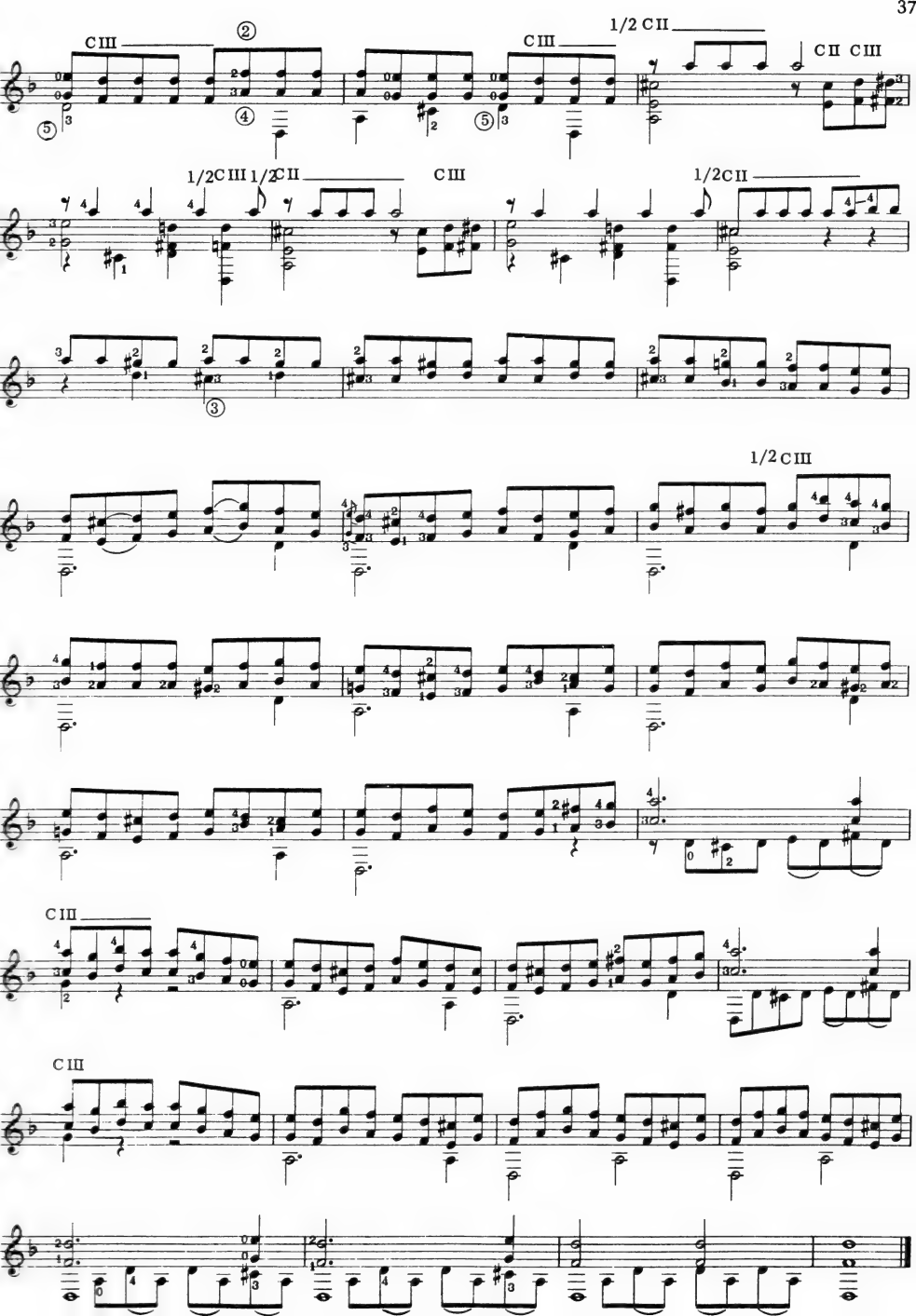
a a a a
i i i i

CIII

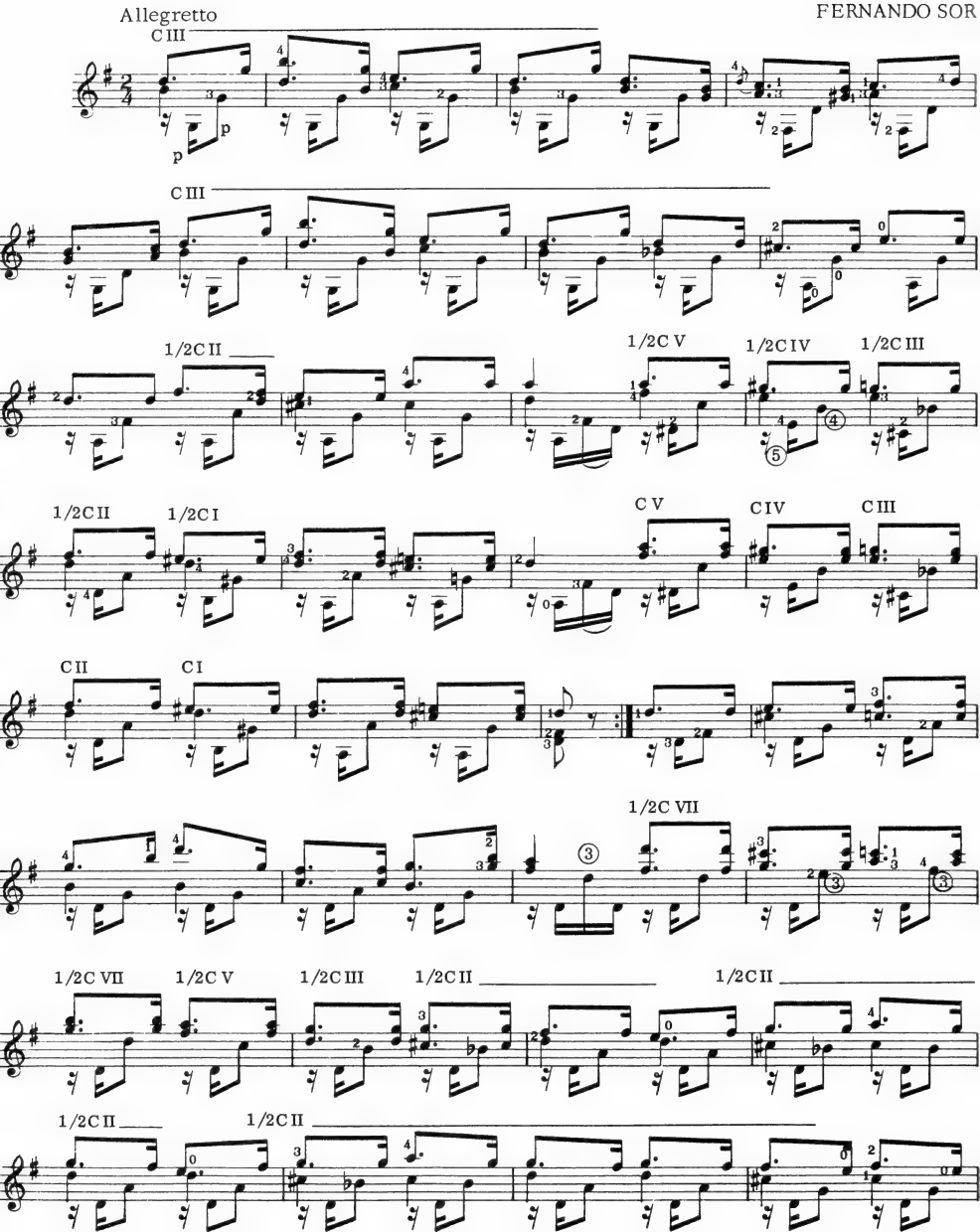
CIII C V CIII

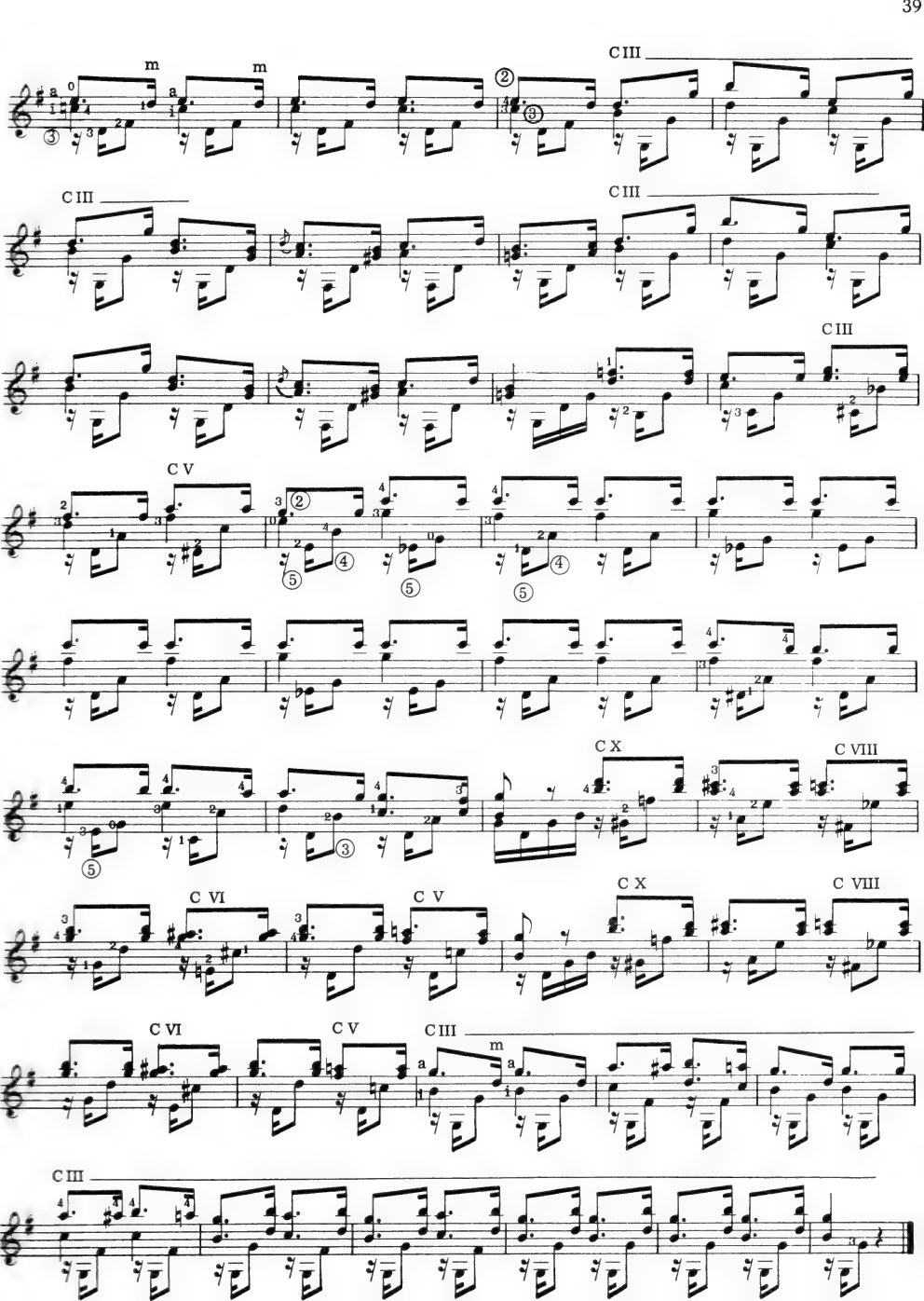
1/2CI

CIII


CIII
②
CIII
1/2 CII
CII CIII
⑤
④
⑤
1/2CIII 1/2CII
CIII
1/2CII
③
1/2CIII
CIII
CIII

STUDY IN G

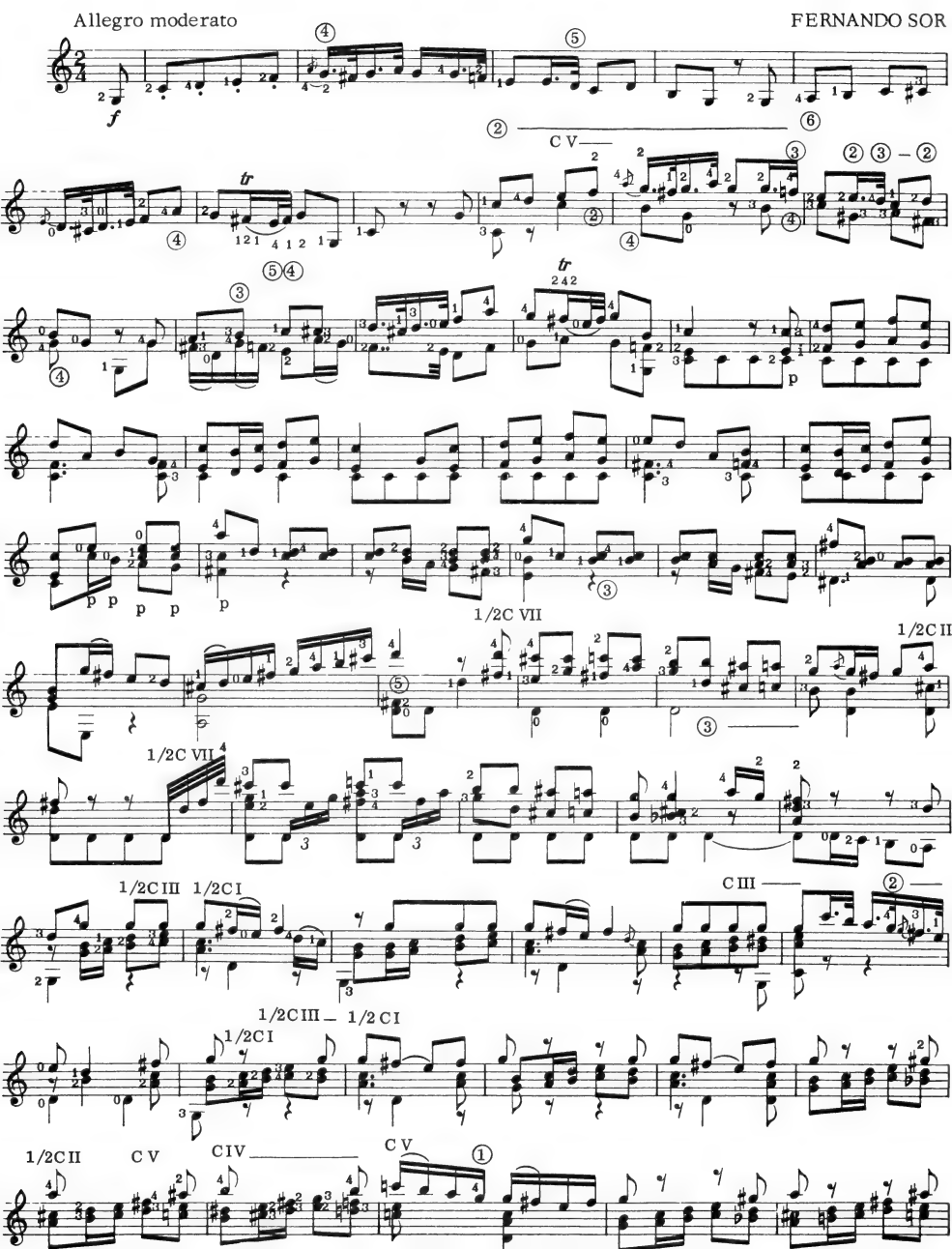

Allegretto
FERNANDO SOR
C III
p
p
C III
1/2C II
1/2C V
1/2C IV
1/2C III
1/2C II
1/2C I
C V
C IV
C III
C II
C I
1/2C VII
1/2C VII
1/2C V
1/2C III
1/2C II
1/2C II
1/2C II
1/2C II

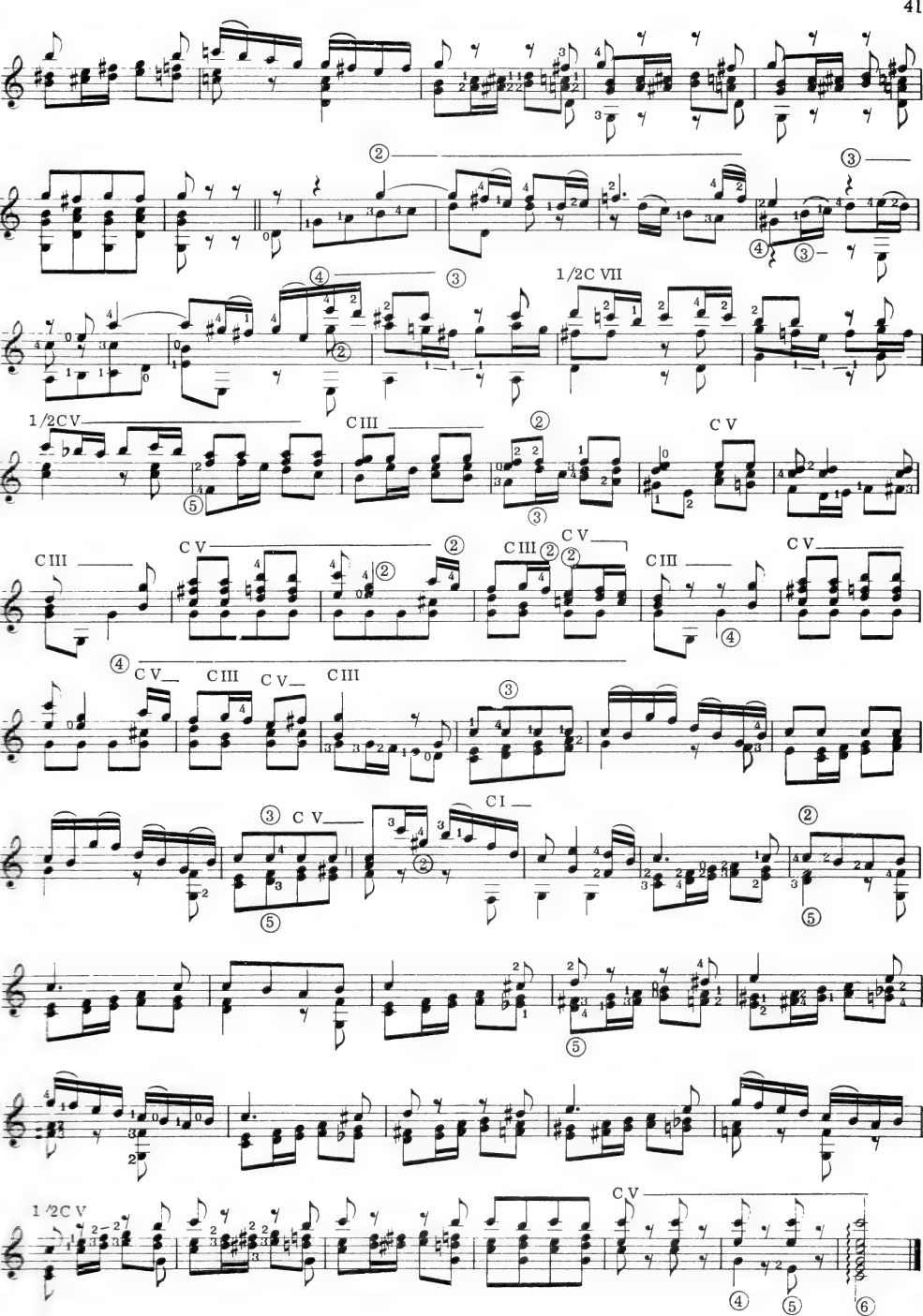

C III
C III
C III
C III
C V
C X
C VIII
C VI
C V
C X
C VIII
C VI
C V
C III
C III

STUDY IN C

Allegro moderato

FERNANDO SOR

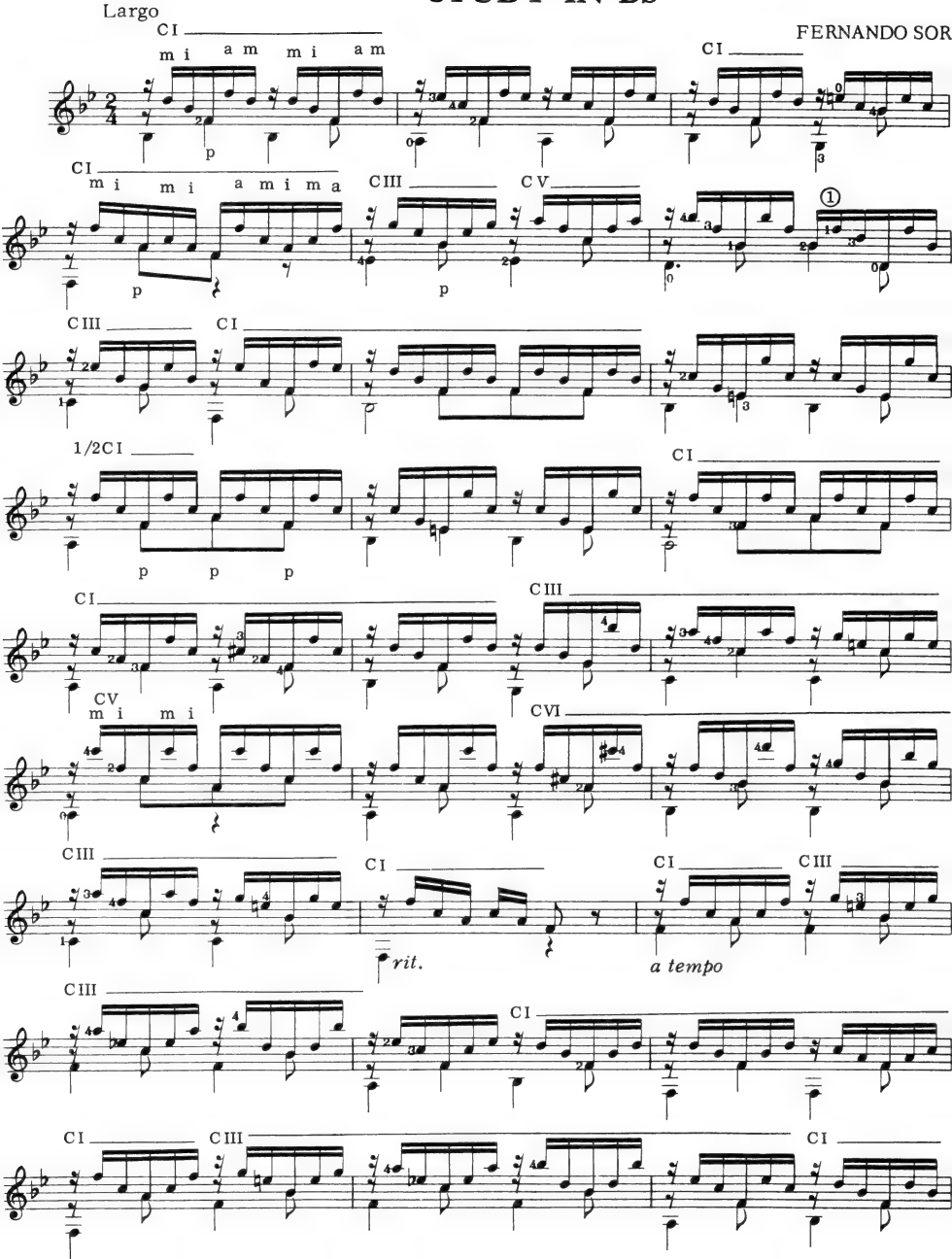


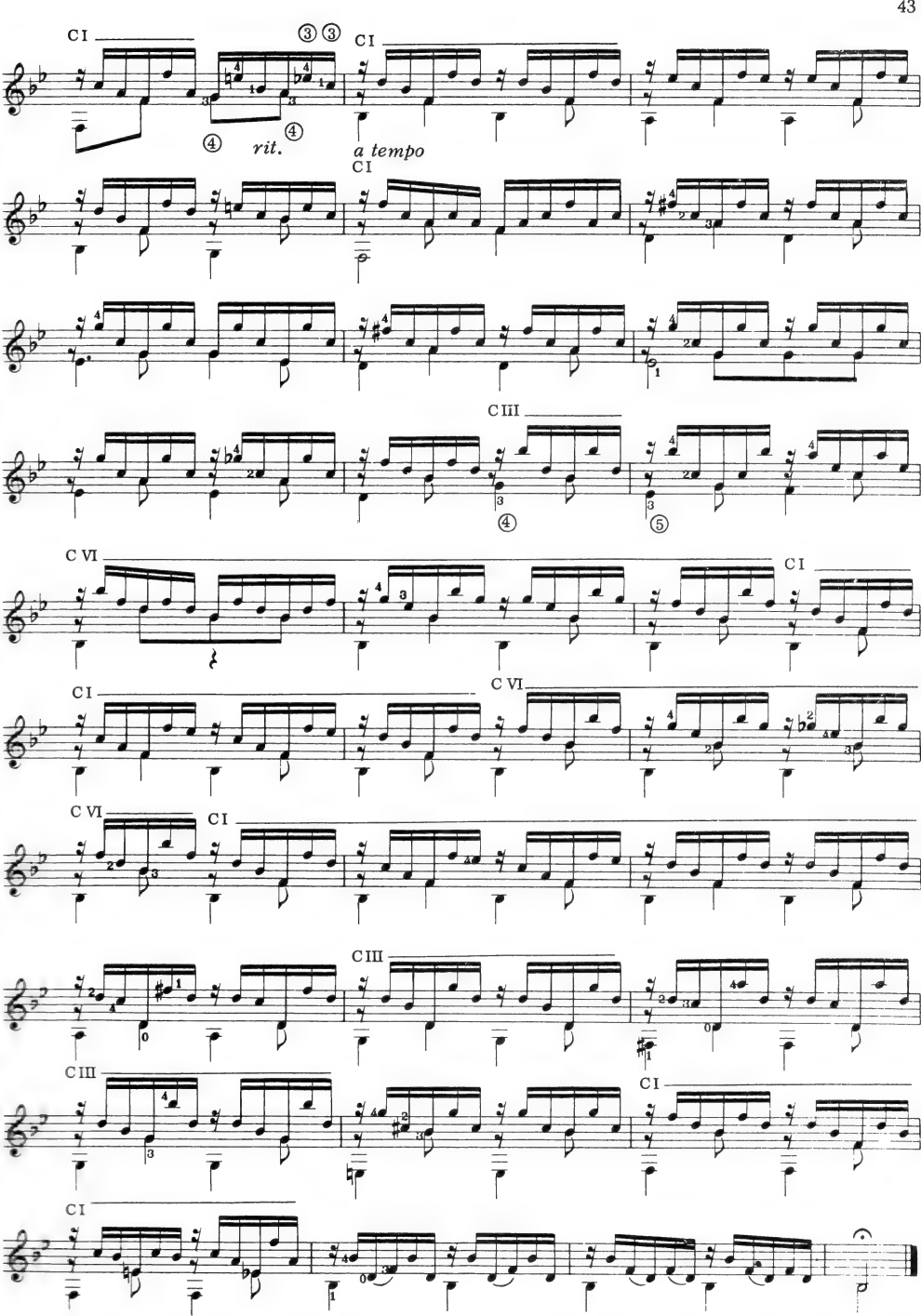

1/2C VII
1/2C V
C III
C V
C I
1/2C V
C V

STUDY IN Bb

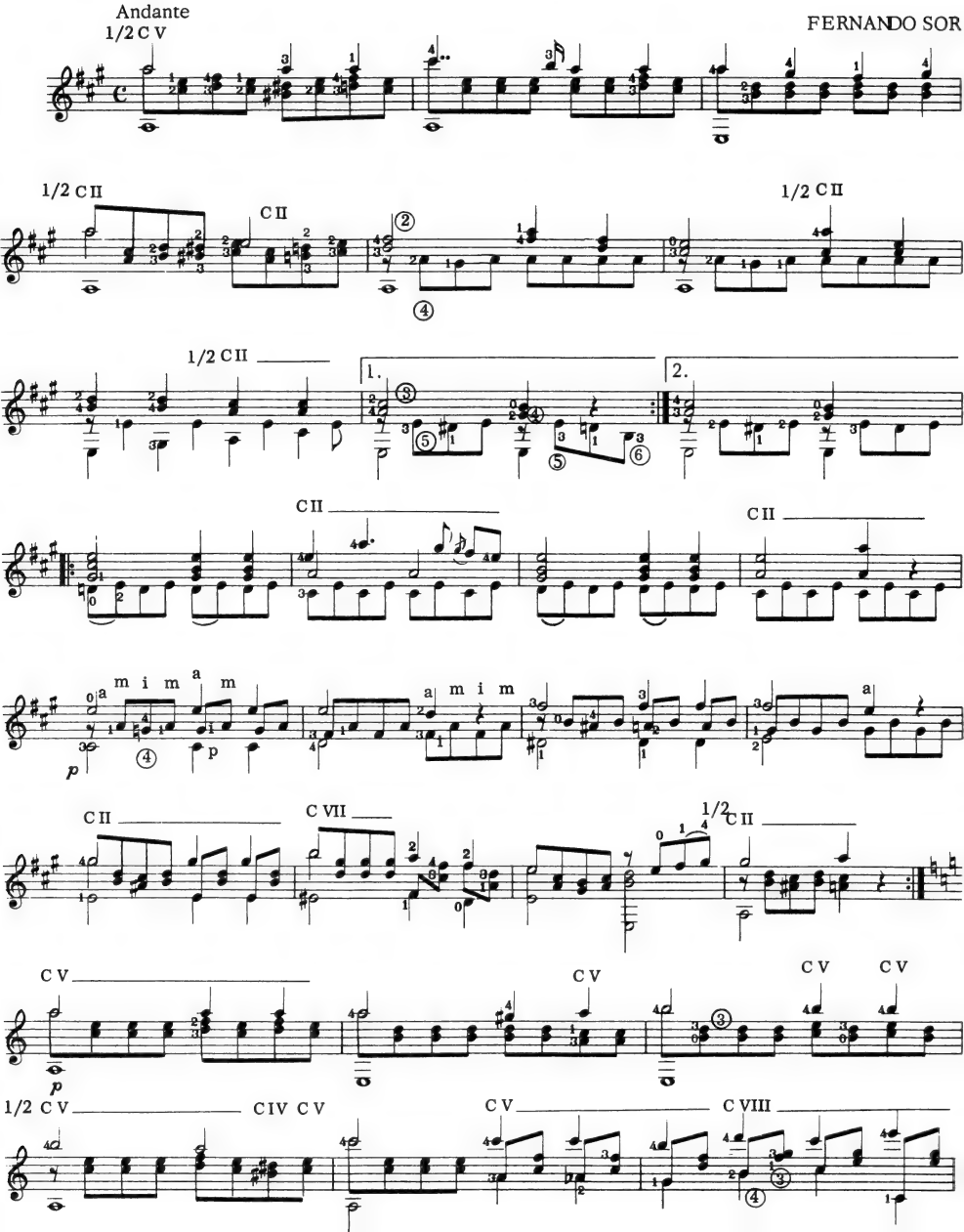
Largo

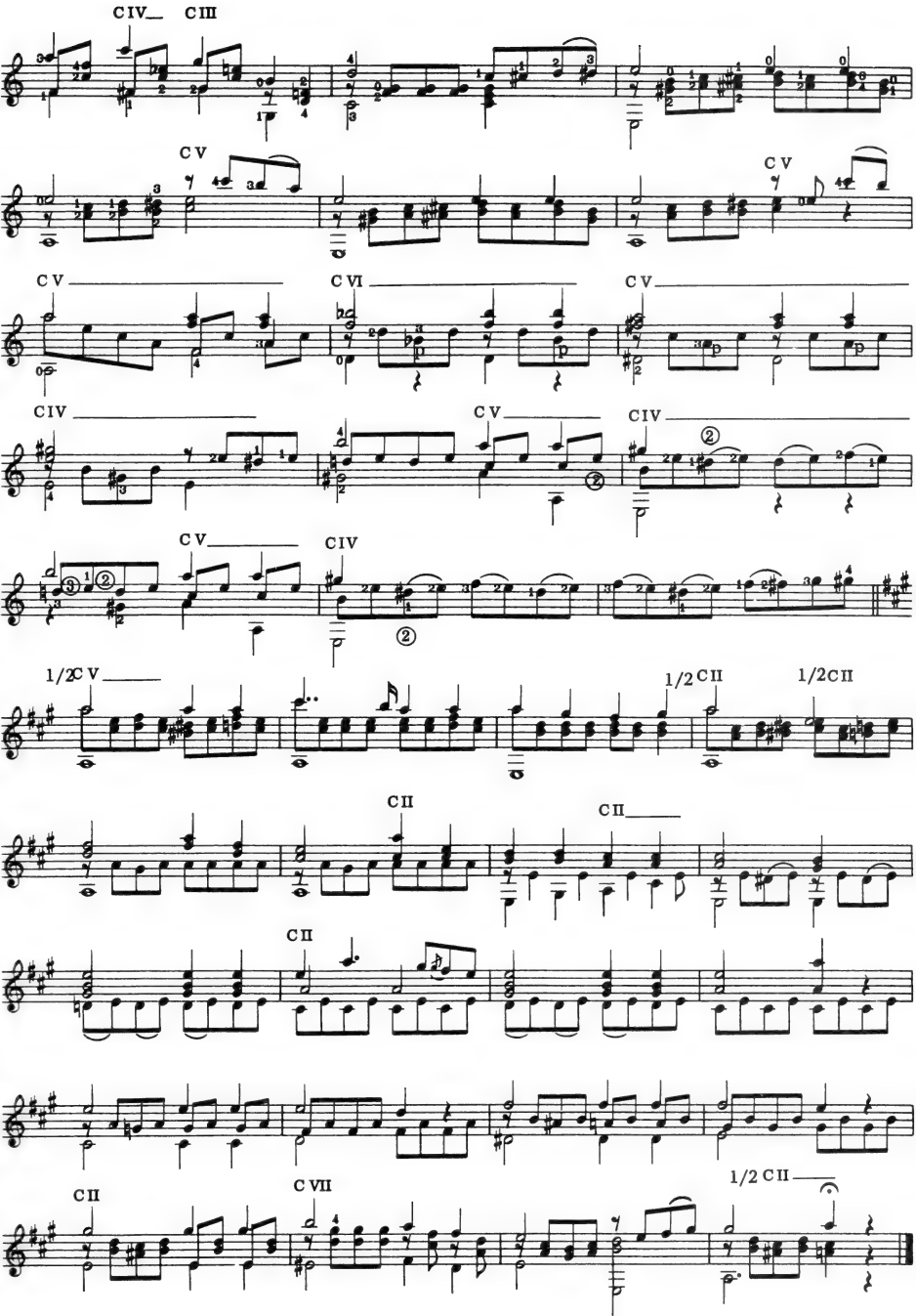
FERNANDO SOR



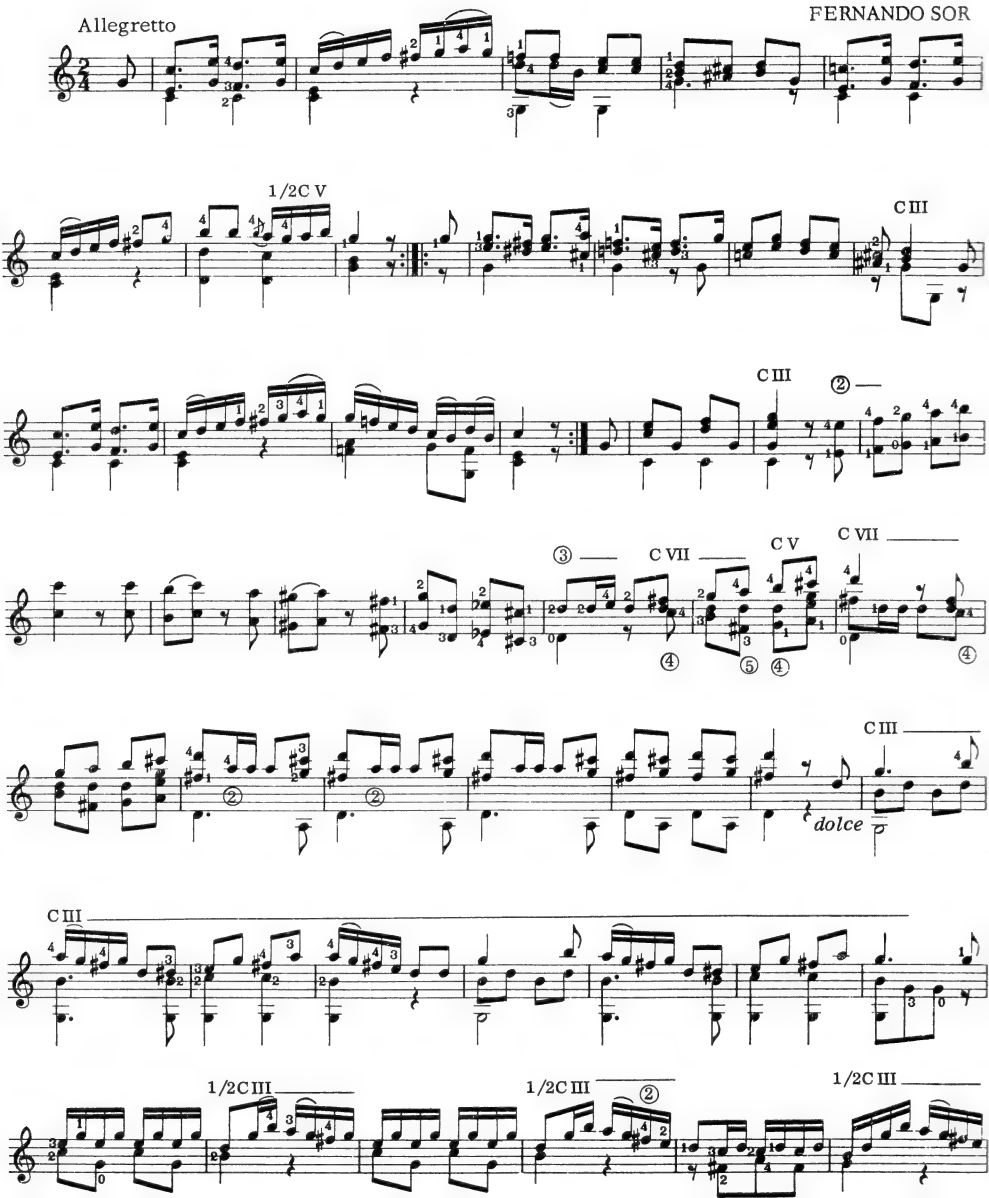

C I
C I
rit.
a tempo
C I
C III
C VI
C I
C I
C VI
C VI
C I
C III
C III
C I
C I

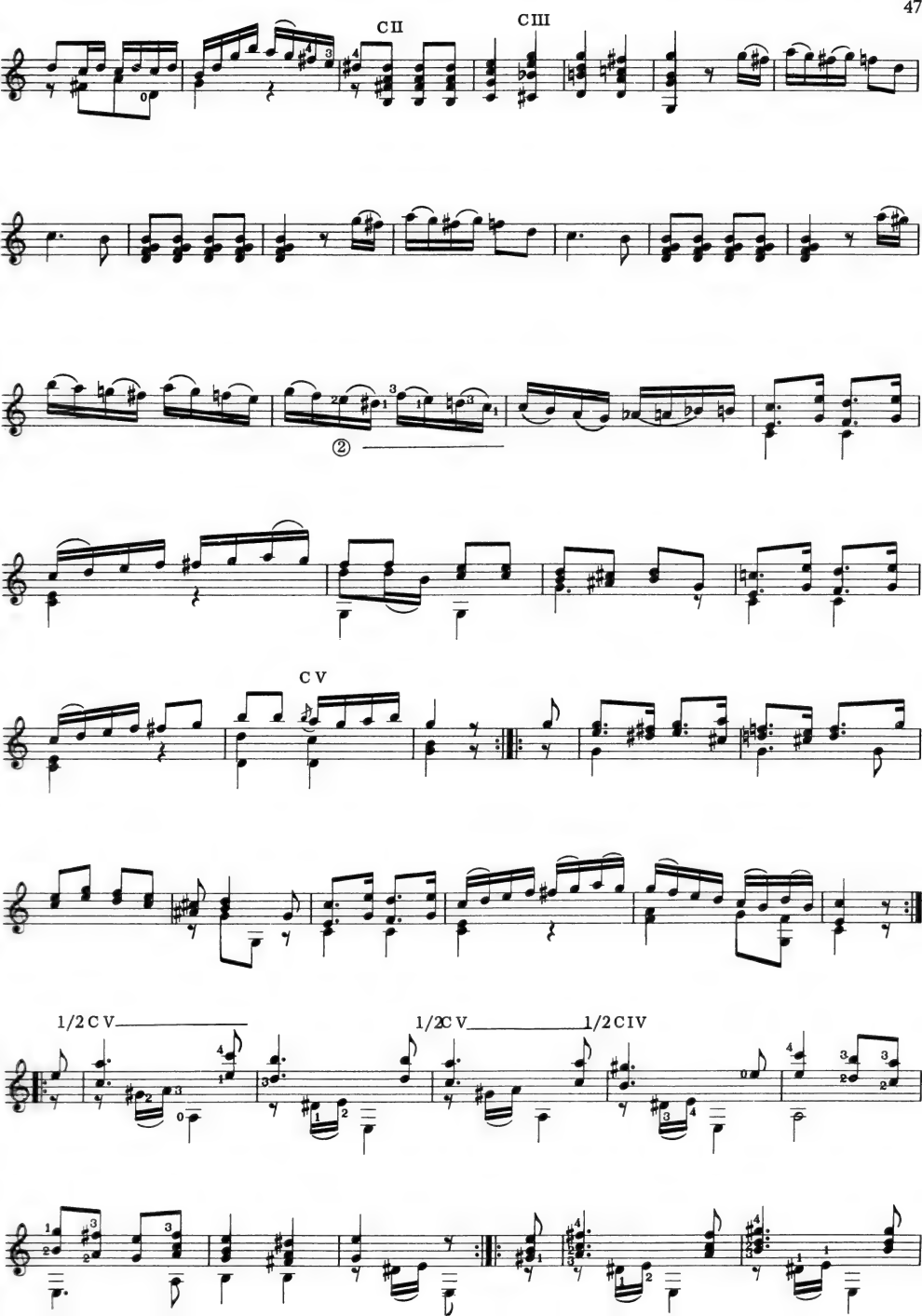
STUDY IN A

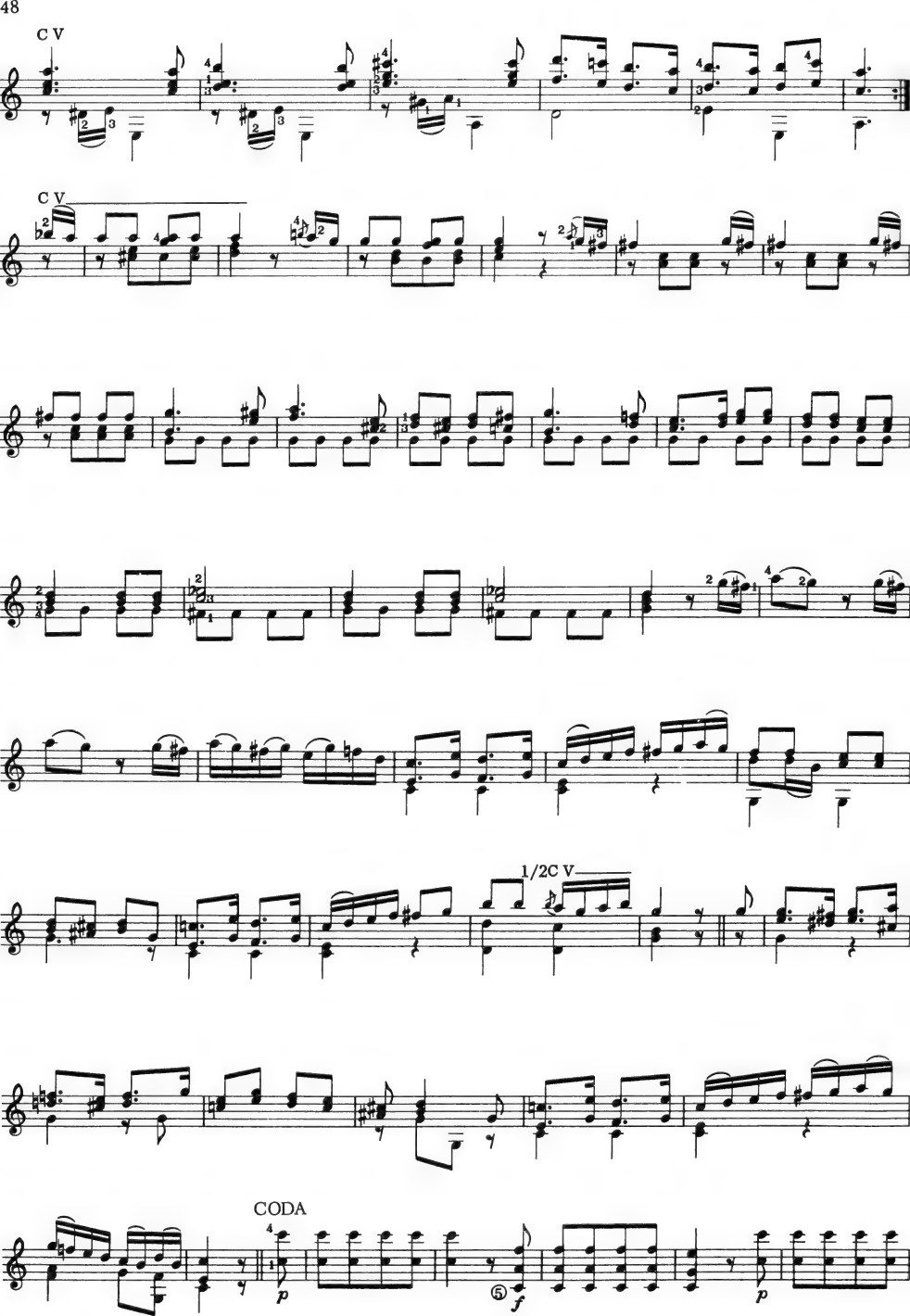

Andante
1/2 C V
FERNANDO SOR
1/2 C II
C II
1/2 C II
1/2 C II
1.
2.
C II
C II
m i m a m
a m i m
a
C II
C VII
1/2 C II
C V
C V
C V
C V
1/2 C V
C IV C V
C V
C VIII

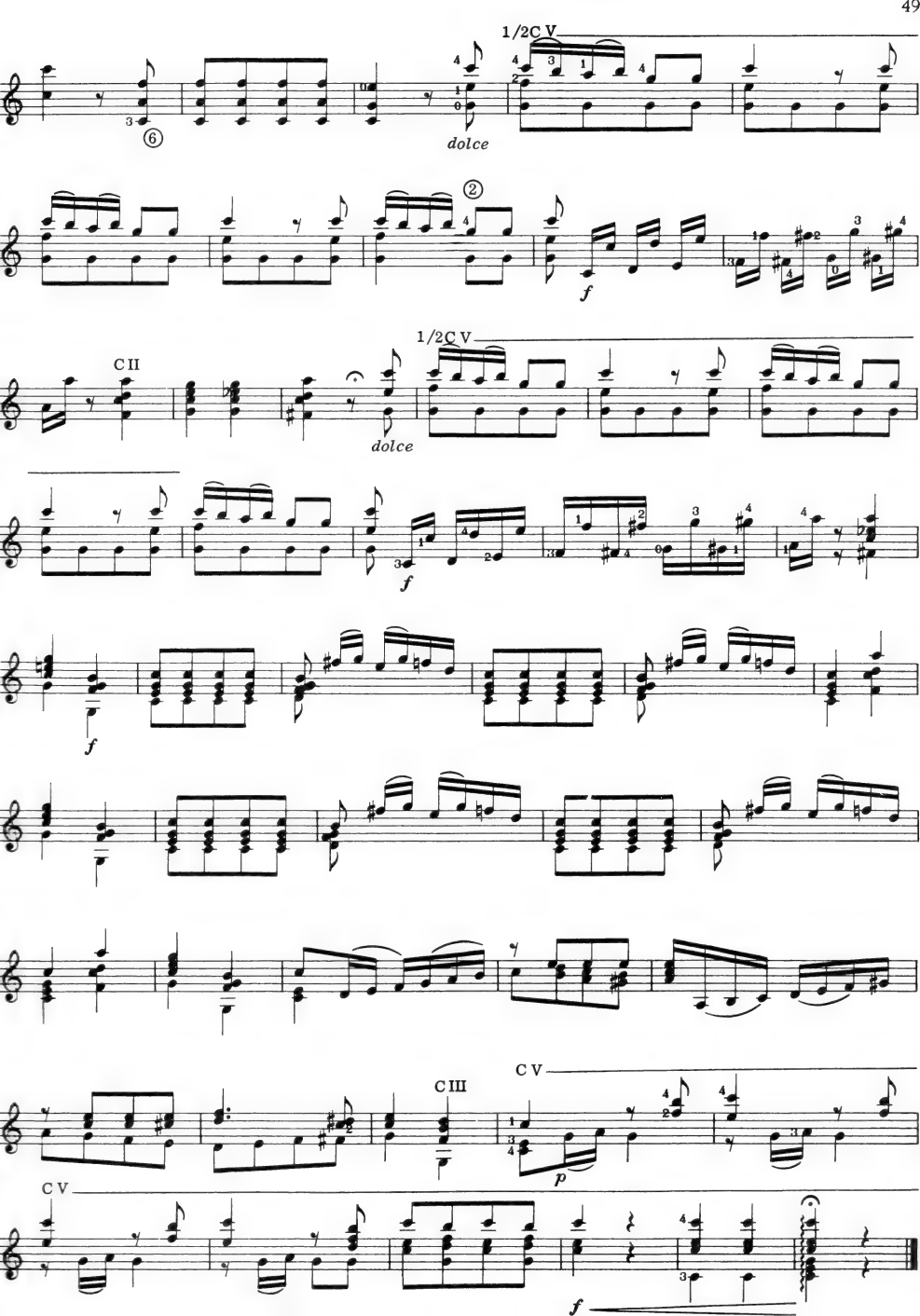

CIV CIII
CV
CV
CV CVI CV
CIV CV CIV
CV CIV
1/2CV 1/2CII 1/2CII
CII CII
CII
CII CVII 1/2 CII

RONDO

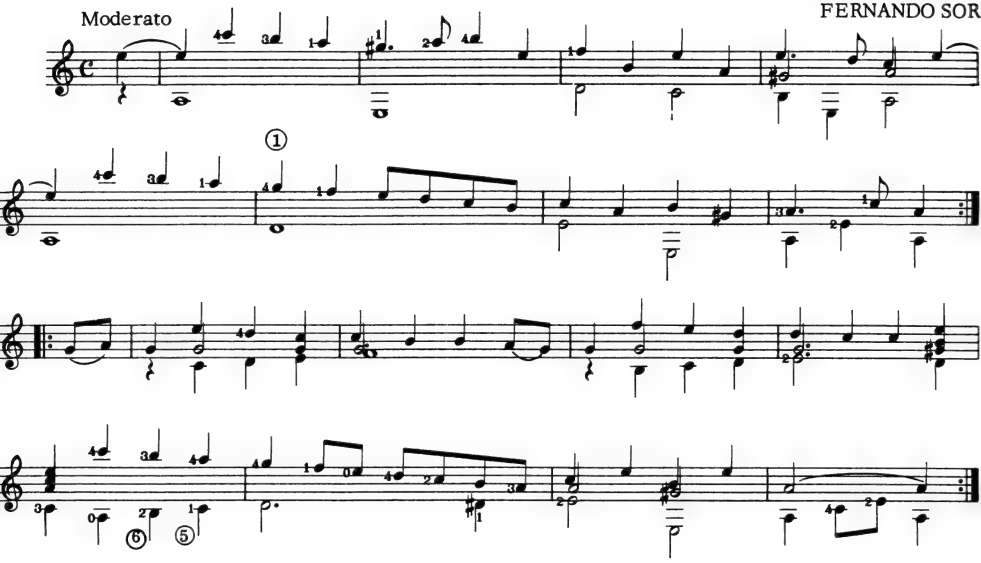

Allegretto
FERNANDO SOR
1/2C V
C III
C III
②
③
C VII
C V
C VII
④
⑤
④
C III
②
②
dolce
C III
1/2C III
1/2C III
②
1/2C III


C II
C III
②
C V
1/2 C V
1/2 C V
1/2 C IV

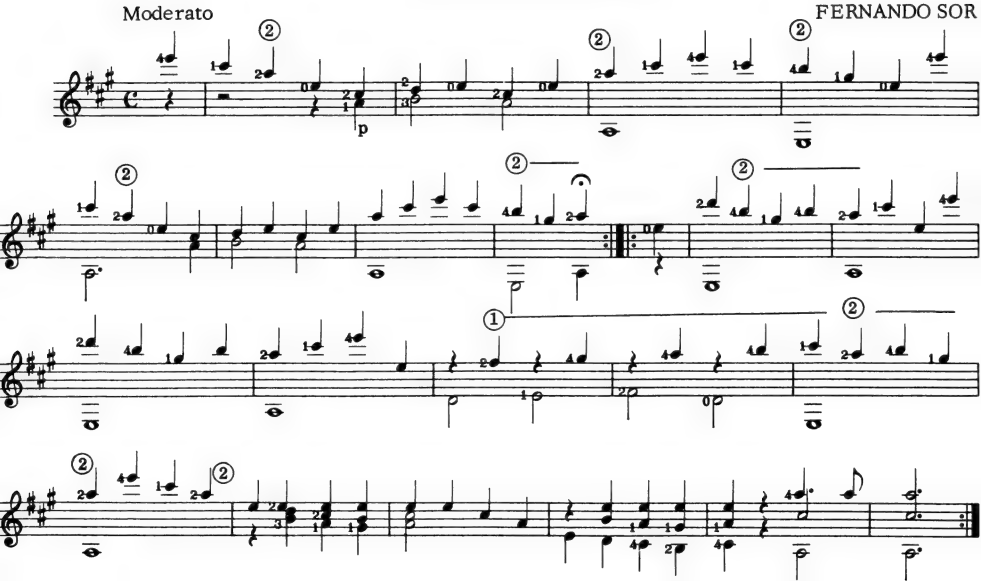

C V
C V
1/2C V
CODA
p
f
p


1/2C V
dolce
C II
1/2C V
dolce
C III
C V
C V

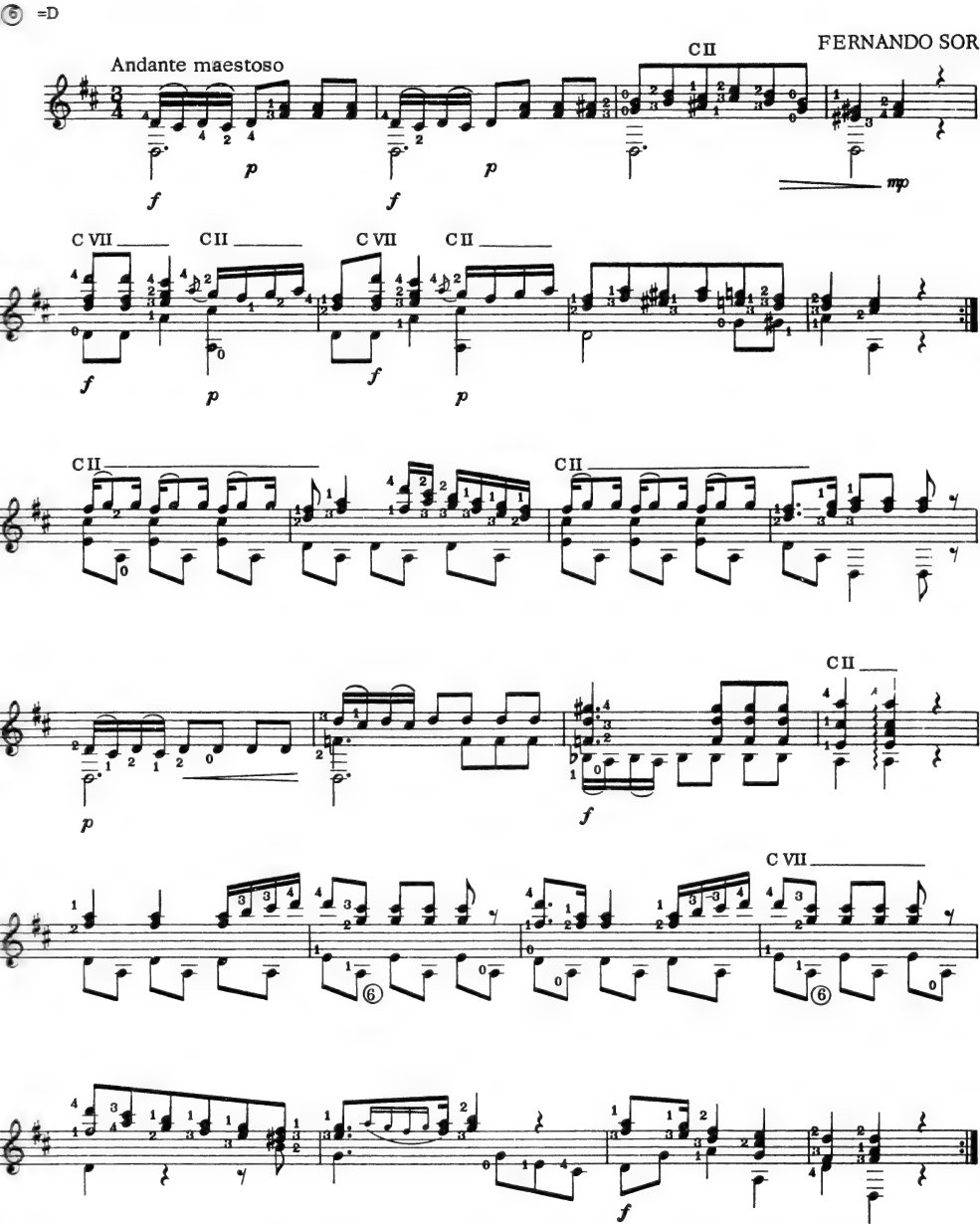
LECCION IN A MINOR



LECCION IN A



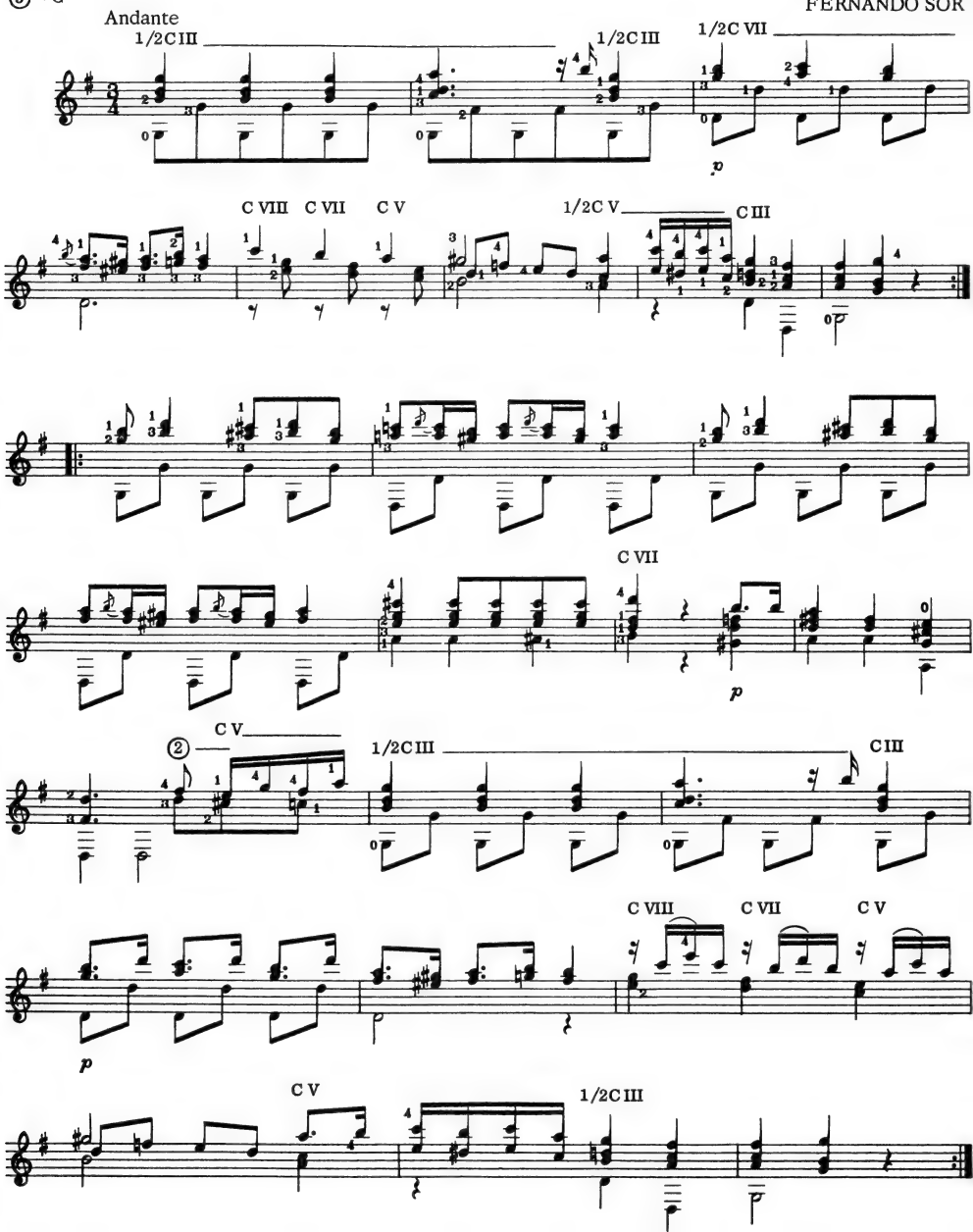
MINUET IN D


⑥ =D
Andante maestoso
FERNANDO SOR
C II
C VII
C II
C VII
C II
C II
C II
C II
C VII

MINUET IN G

⑥ =D
⑤ =G

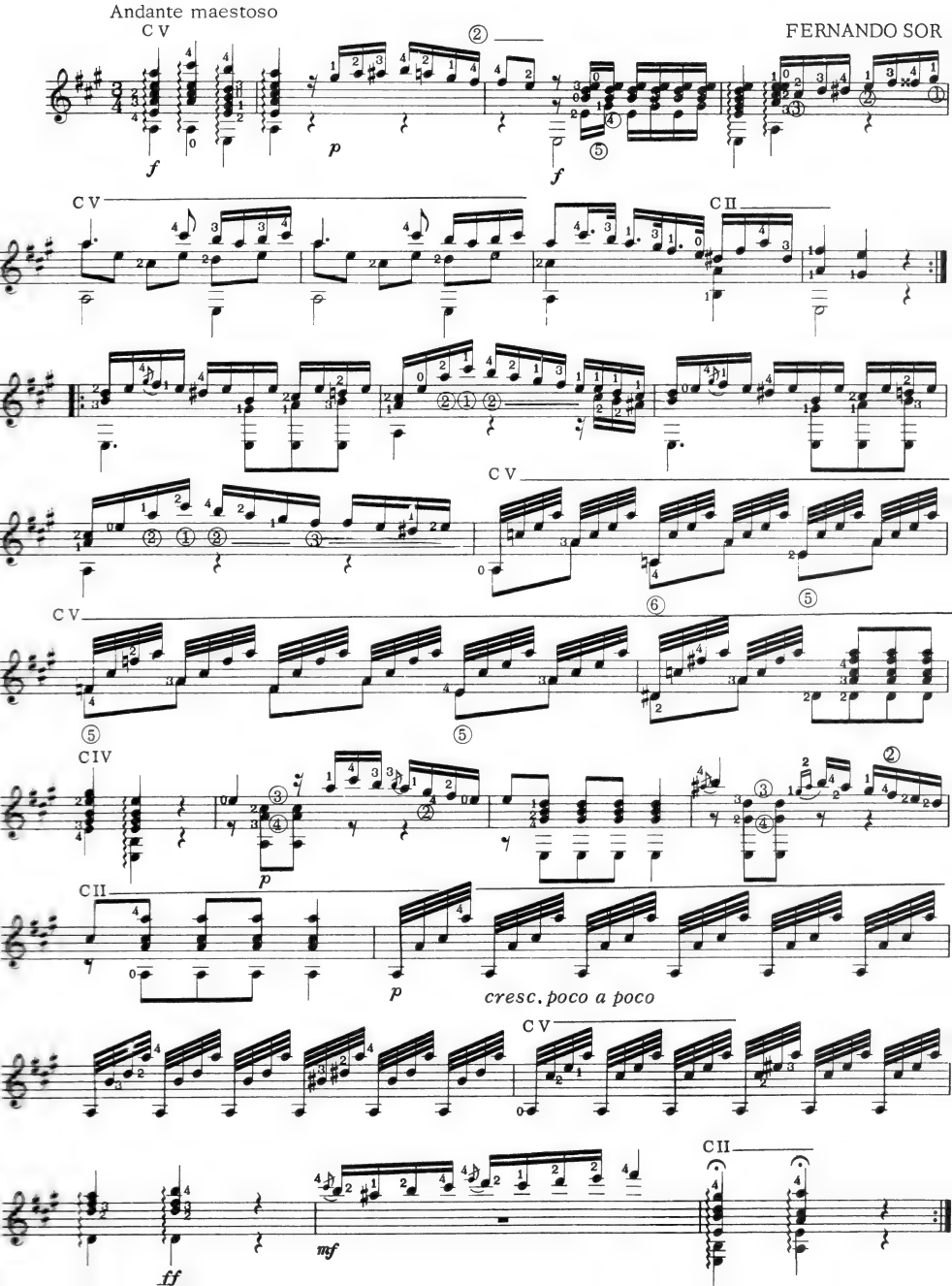
FERNANDO SOR



MINUET IN A

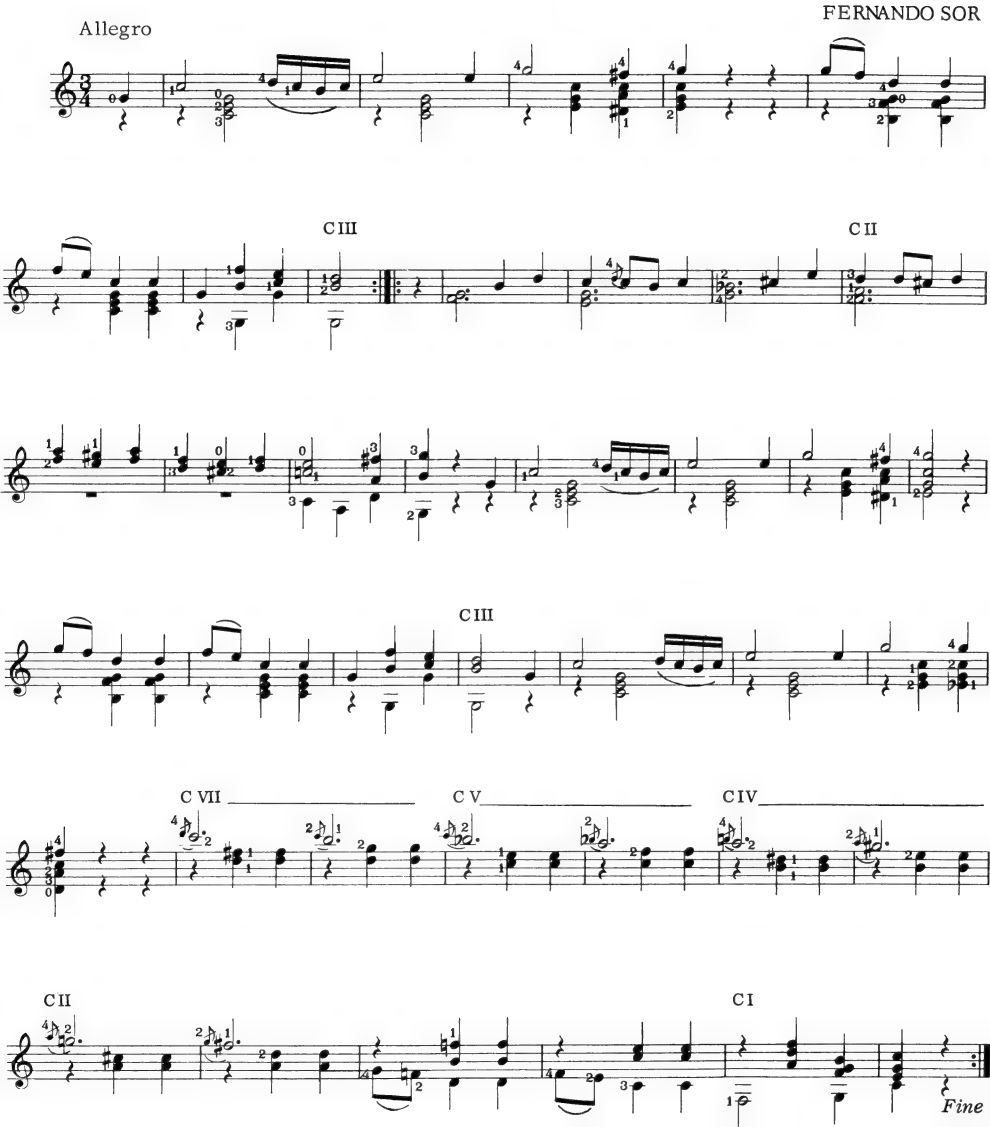
Andante maestoso

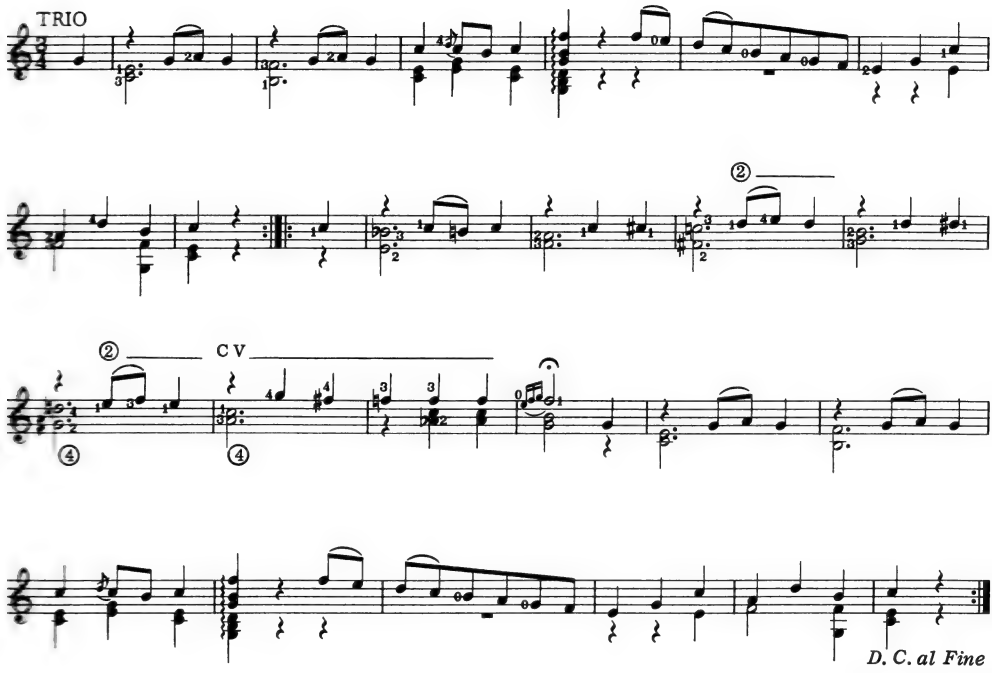
FERNANDO SOR



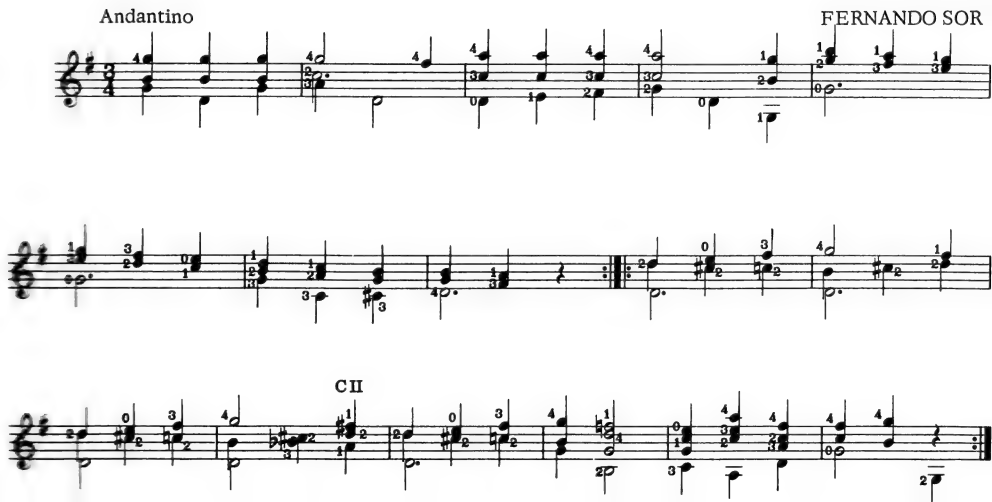
MINUET IN C

FERNANDO SOR

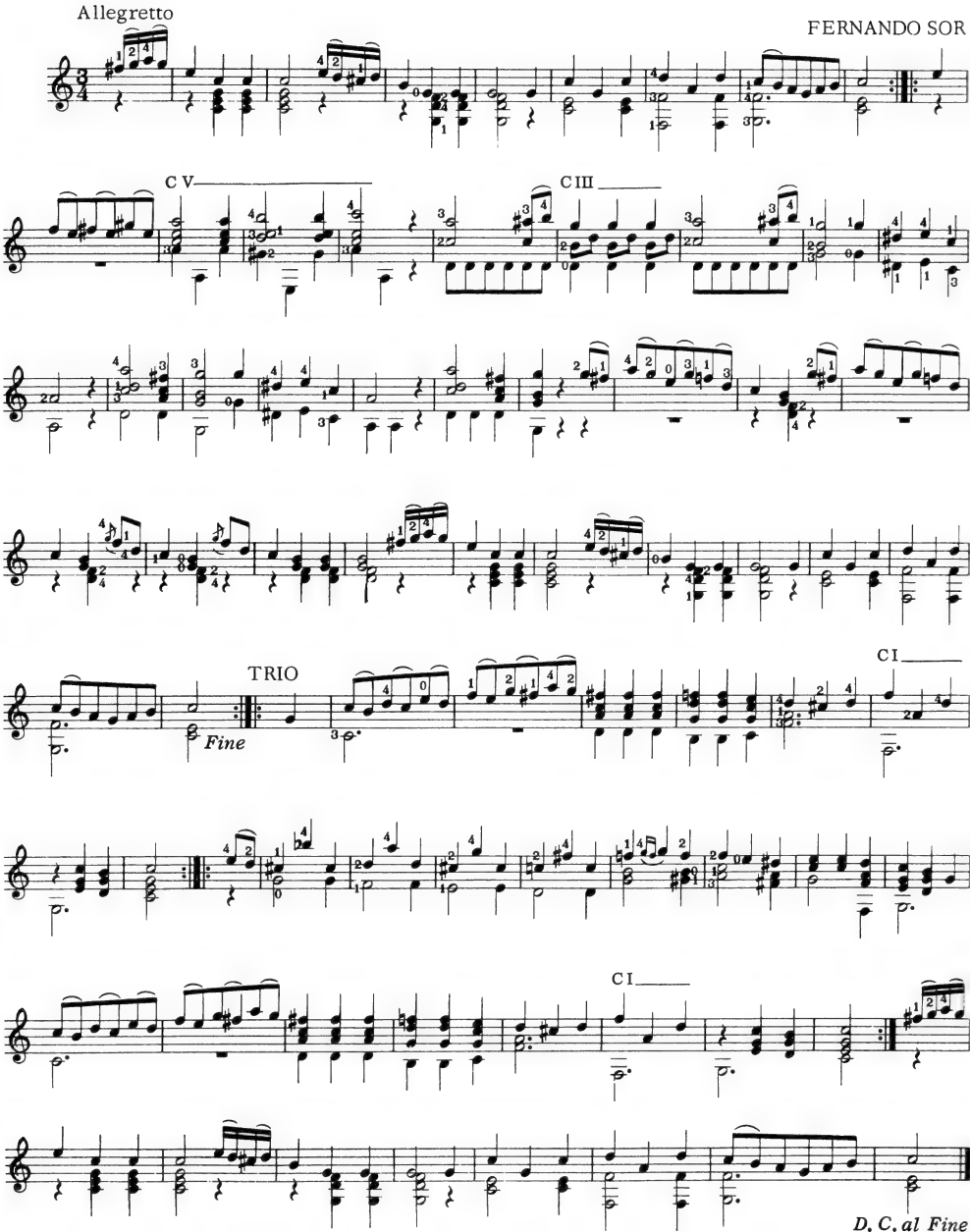




MINUET IN G



MINUET IN C

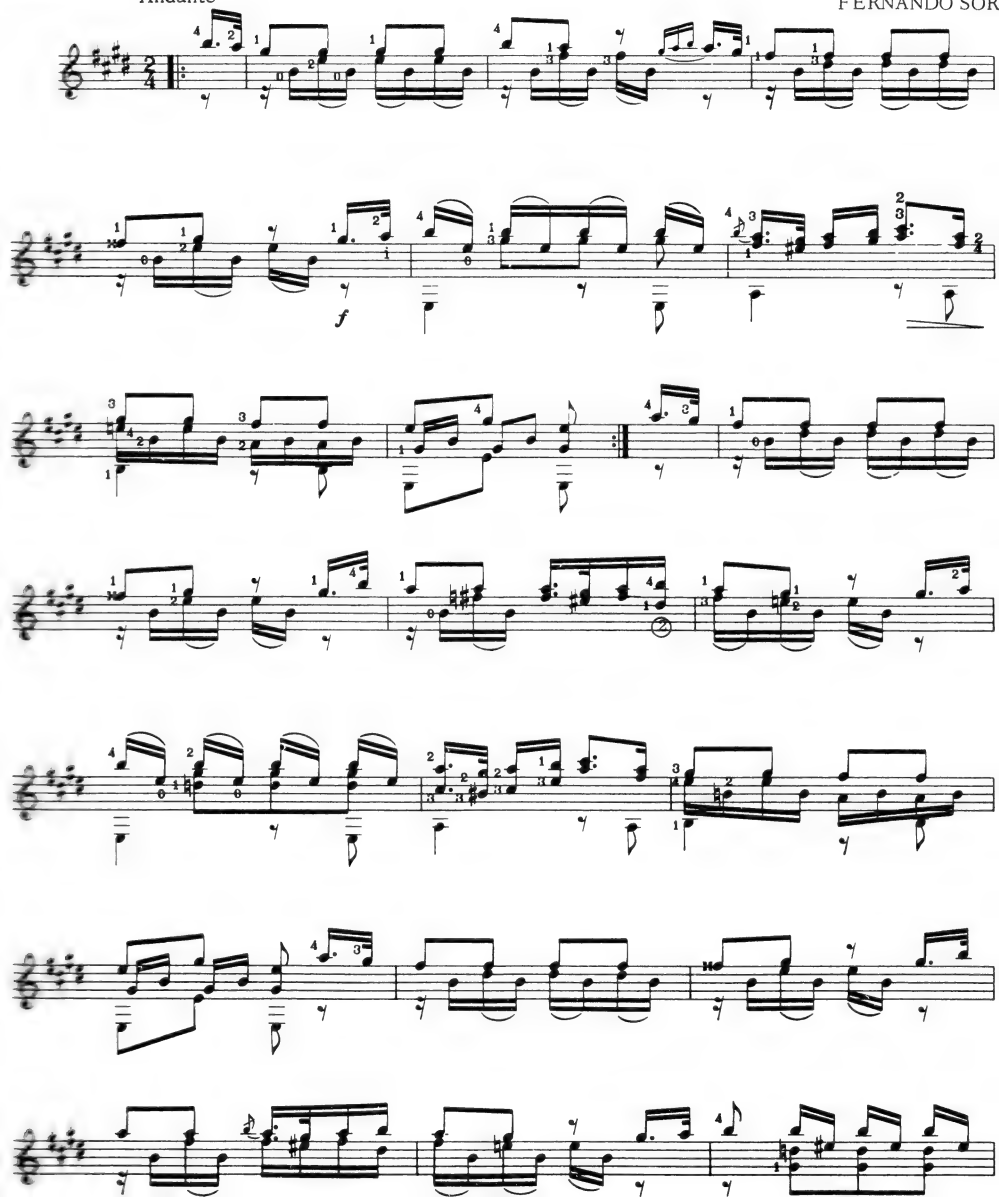


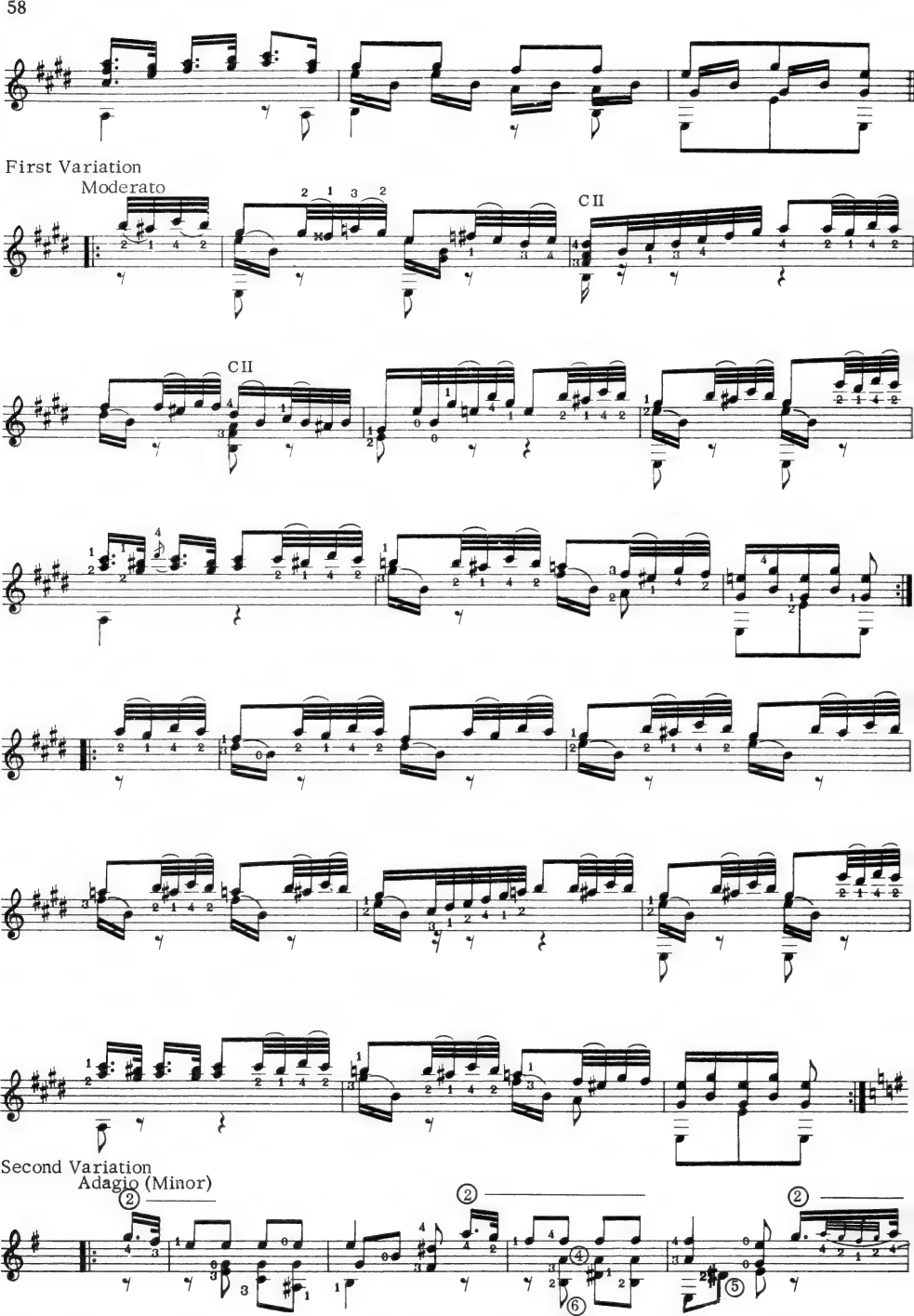
VARIATION ON A THEME OF MOZART

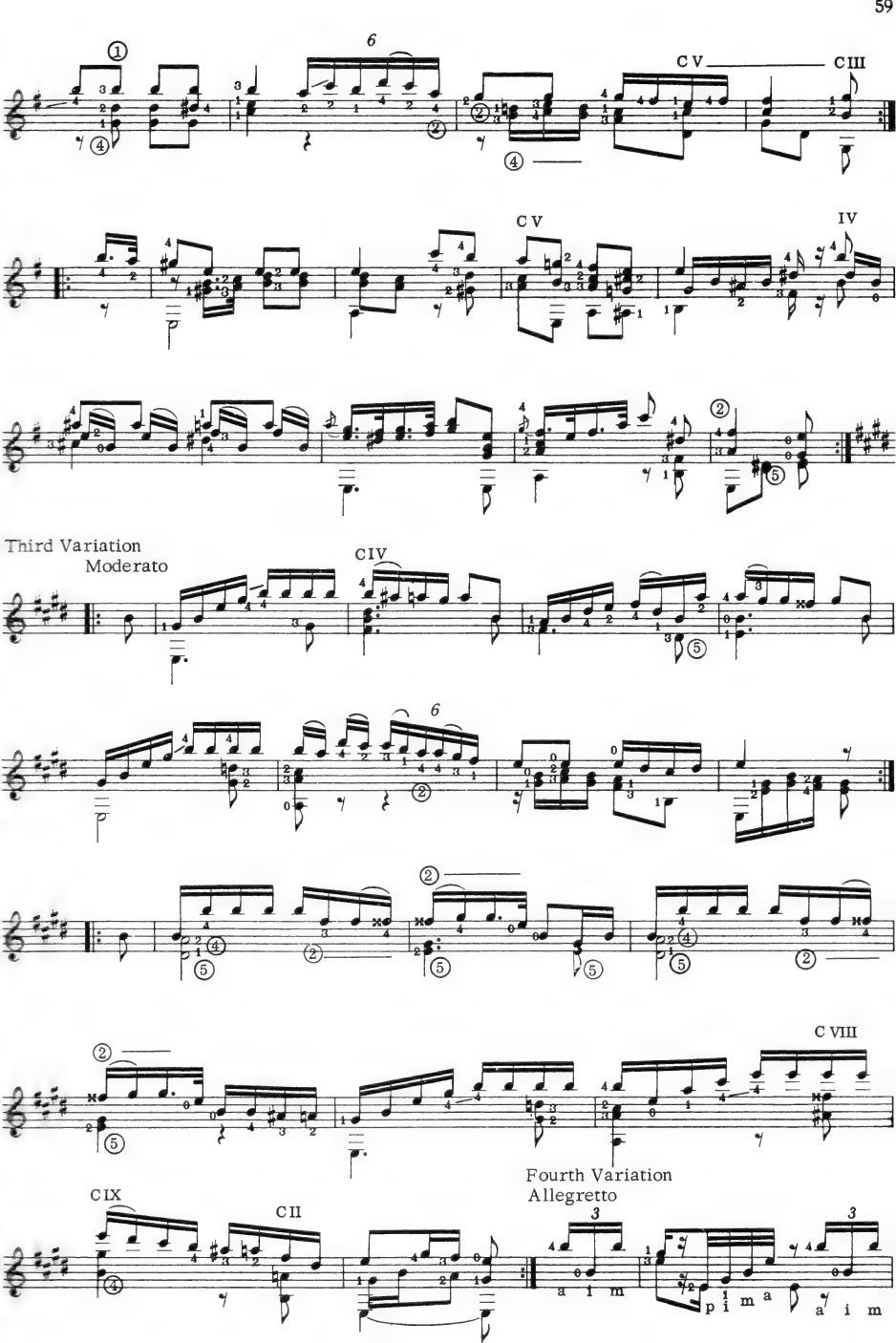
Theme

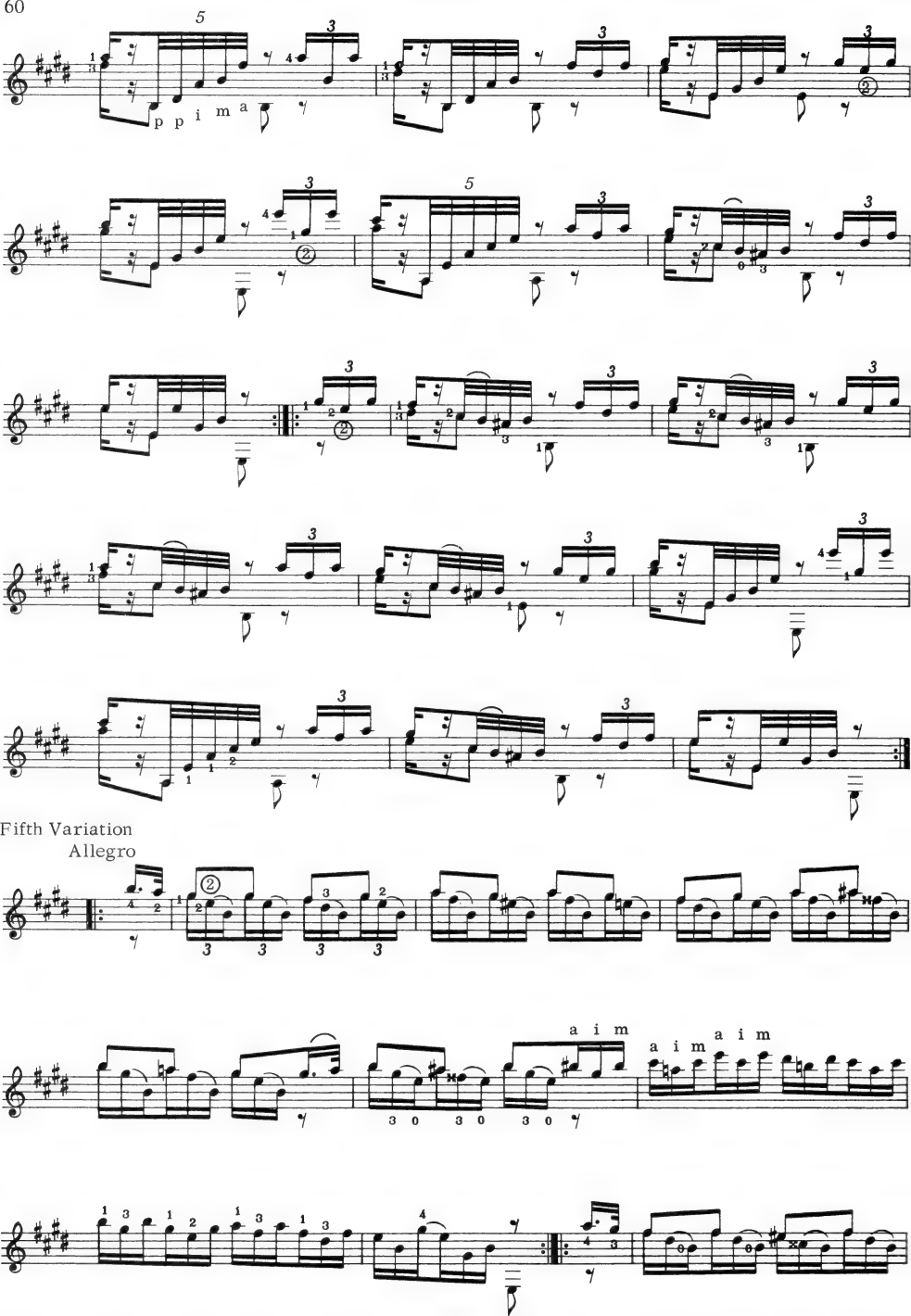
Andante

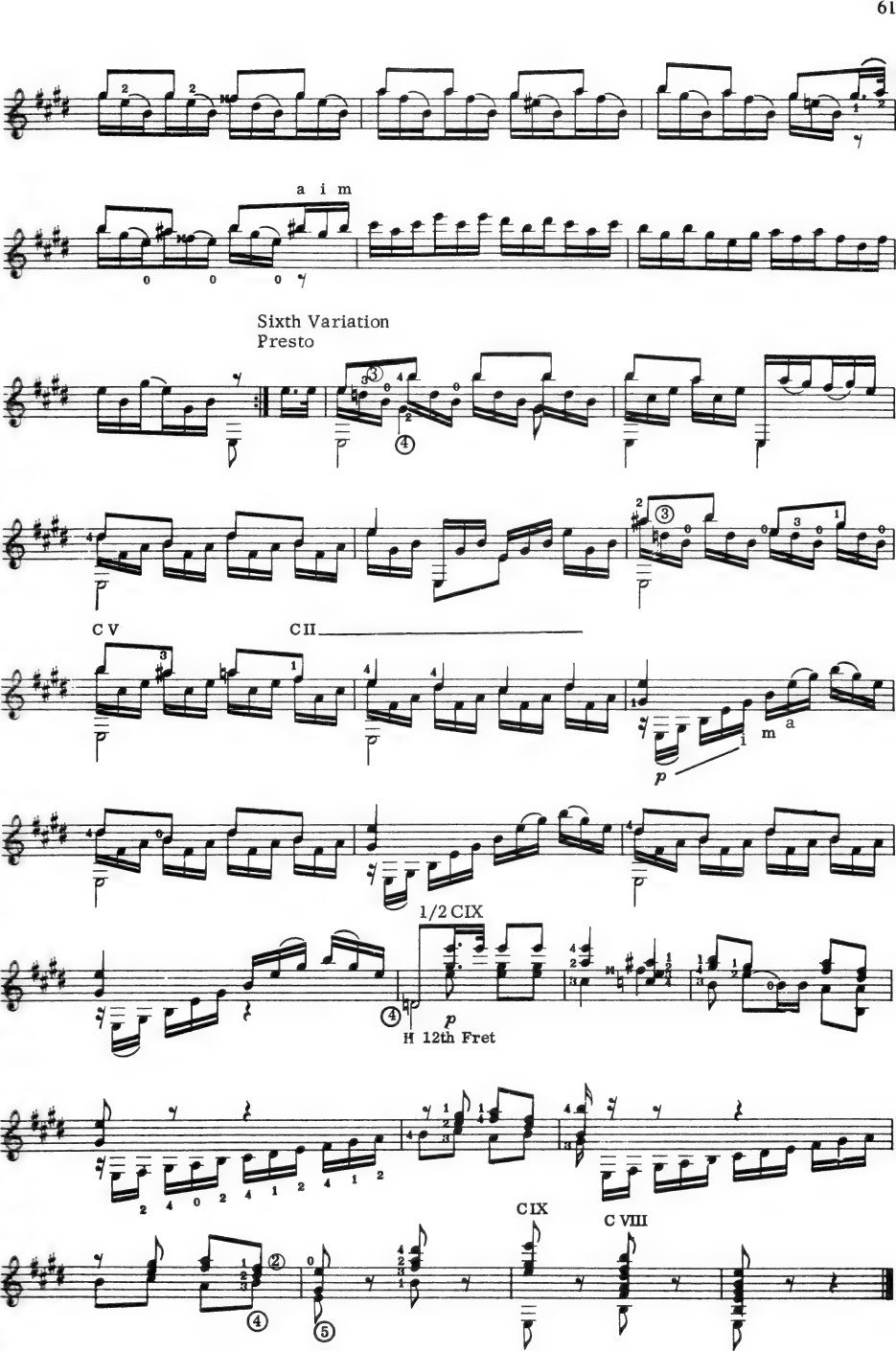
FERNANDO SOR




First Variation
Moderato
CII
CII
Second Variation
Adagio (Minor)

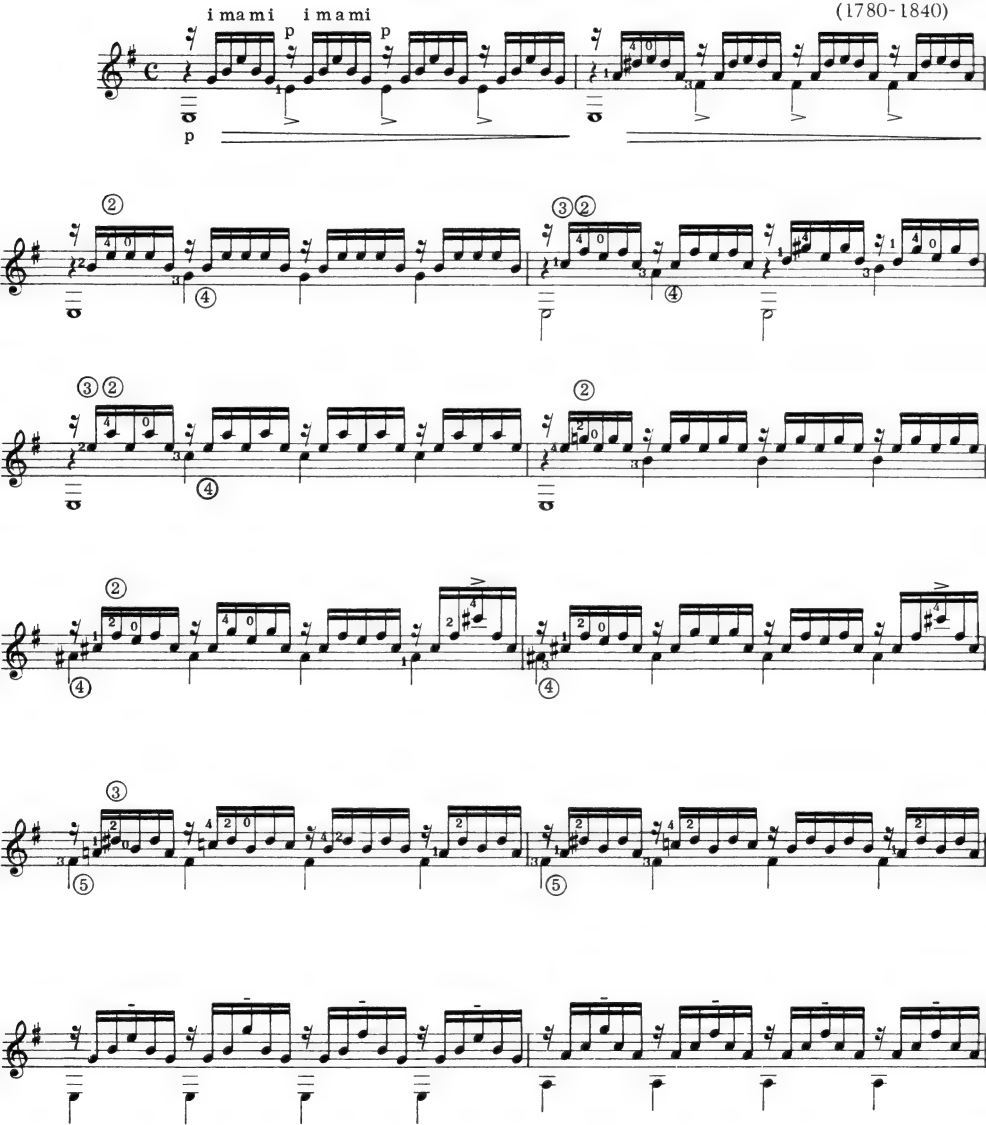

C V
C III
C V
IV
Third Variation
Moderato
C IV
C VIII
Fourth Variation
Allegretto
C IX
C II
a i m
p i m a
a i m

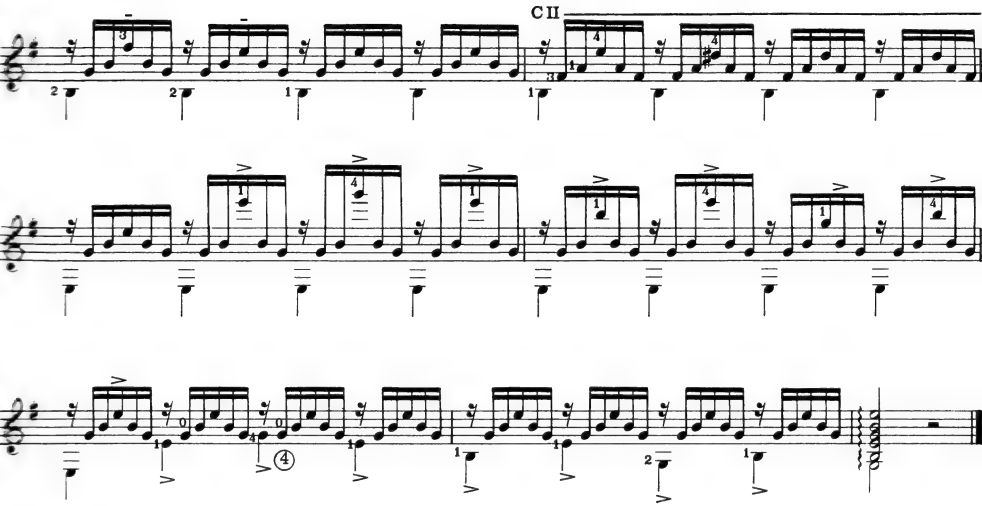

p p i m a
Fifth Variation
Allegro
a i m
a i m a i m


a i m
Sixth Variation
Presto
C V
C II
m
a
p
1/2 C IX
p
H 12th Fret
C IX
C VIII

ALLEGRO

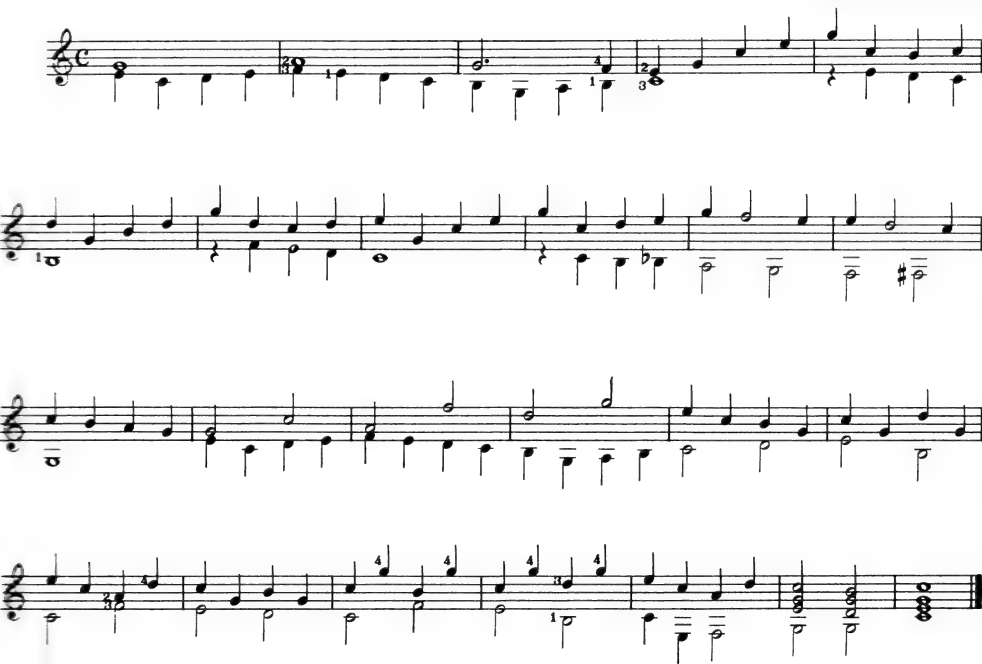
MAURO GIULIANI
(1780-1840)





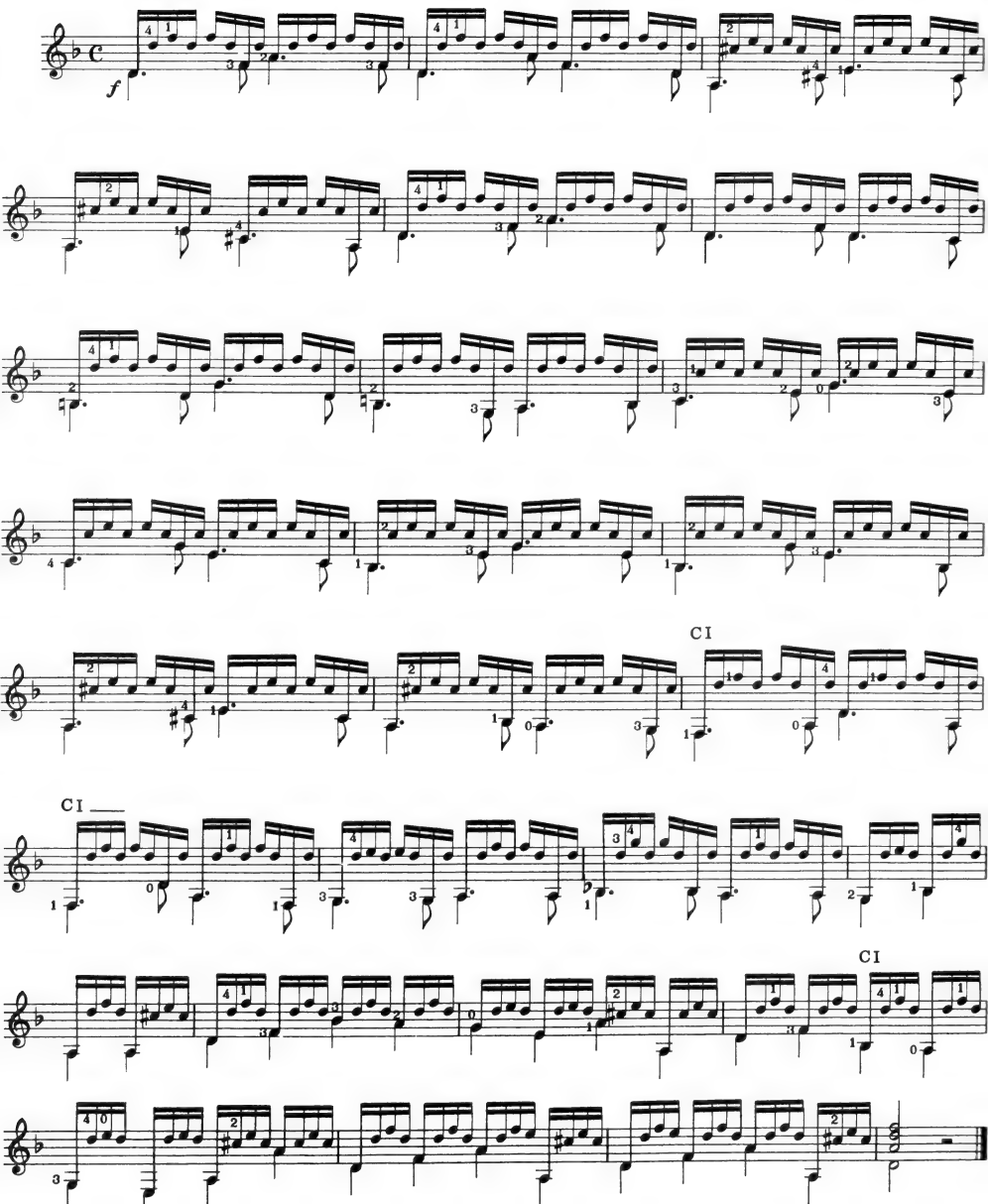
MAESTOSO

MAURO GIULIANI

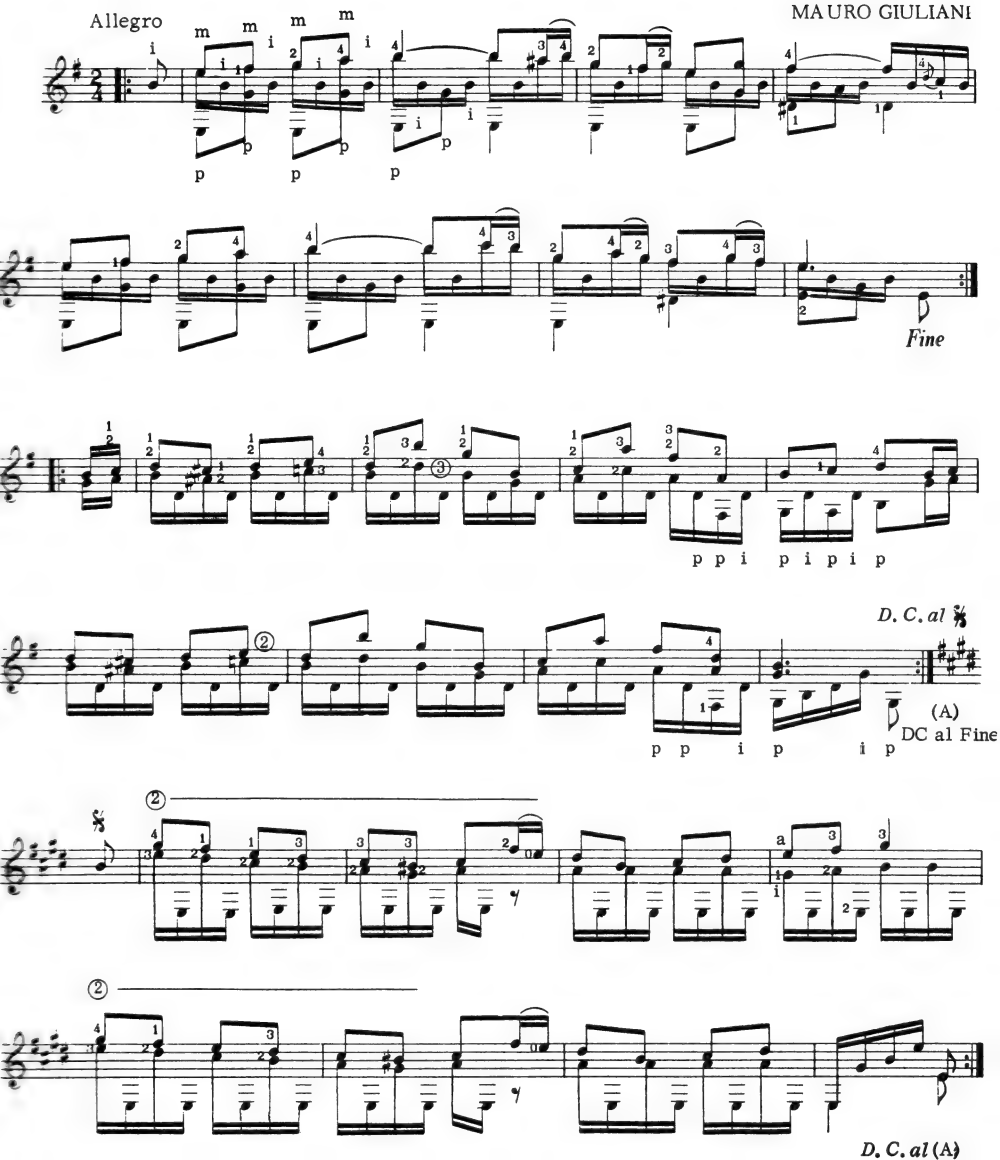


ALLEGRO

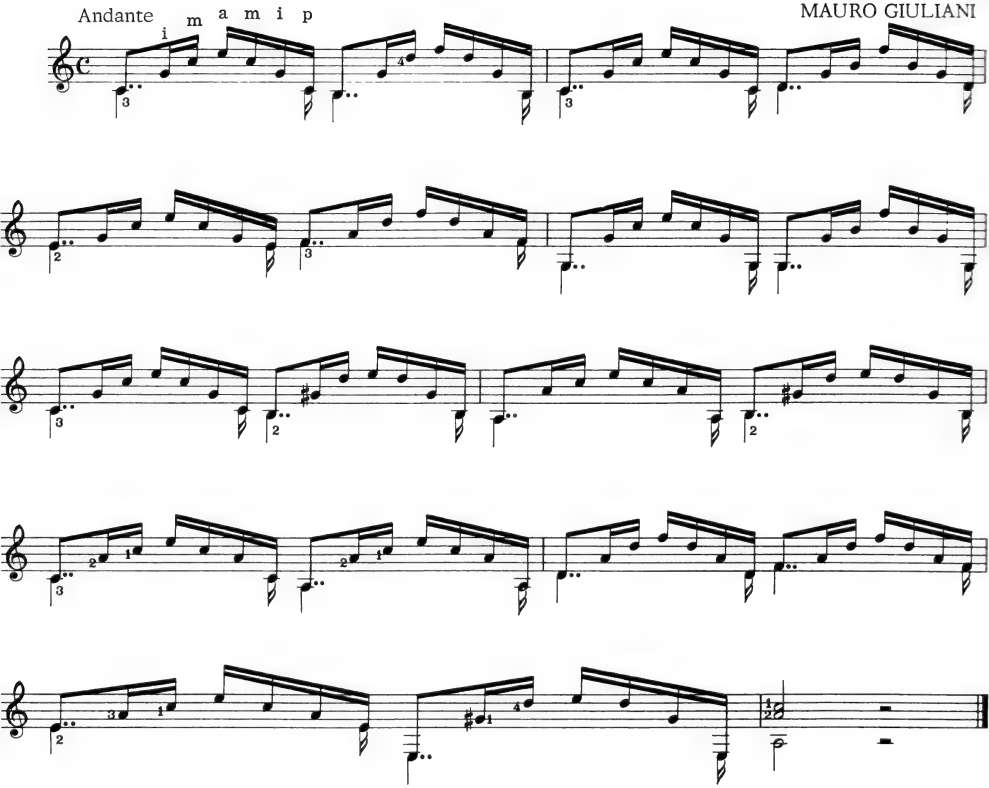
MAURO GIULIANI



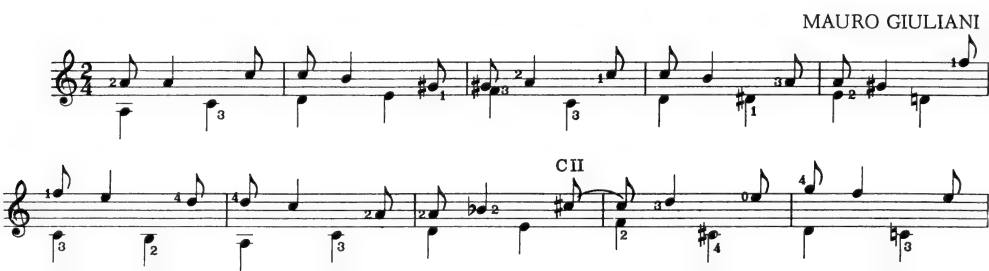
DANCE RONDO

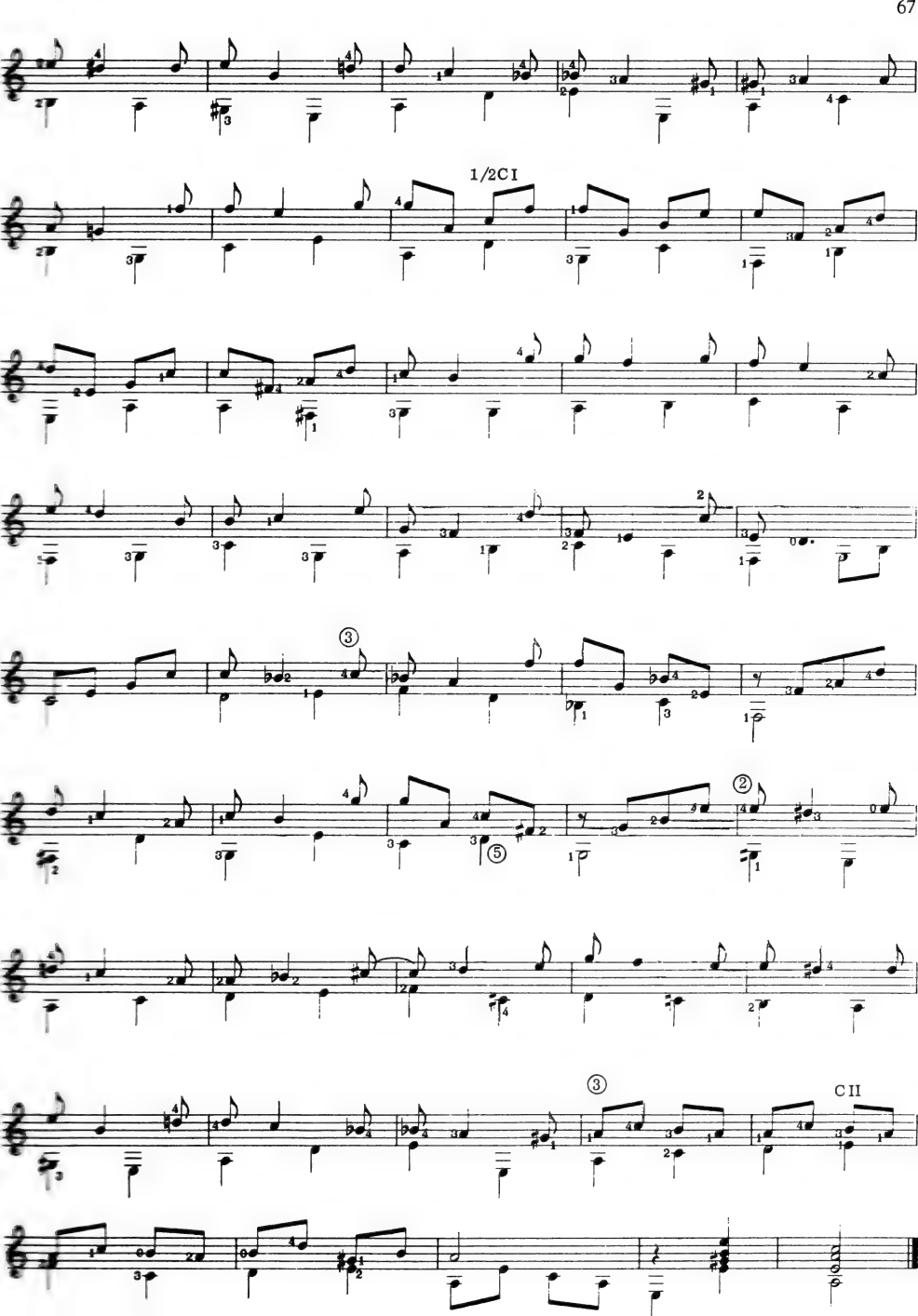


CADENCE



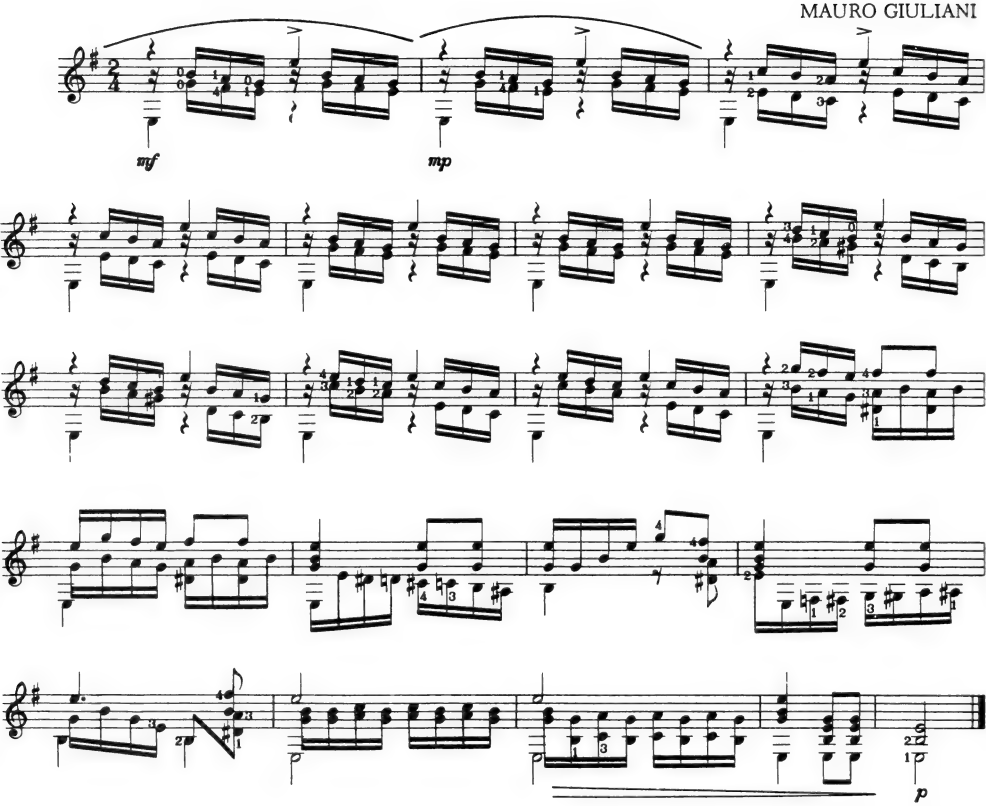
ALLEGRETTO




1/2CI
CII

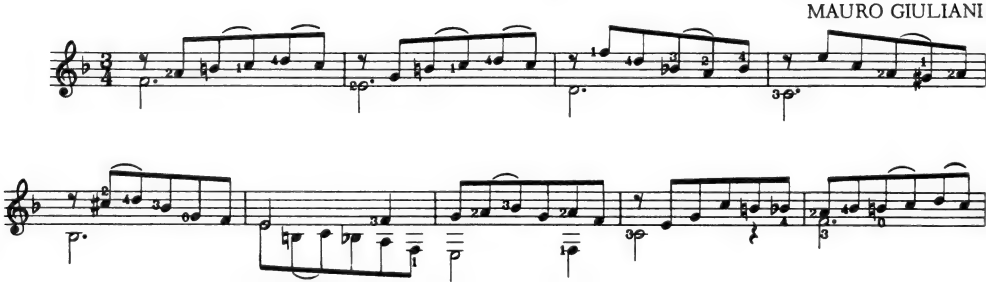
ANDANTINO

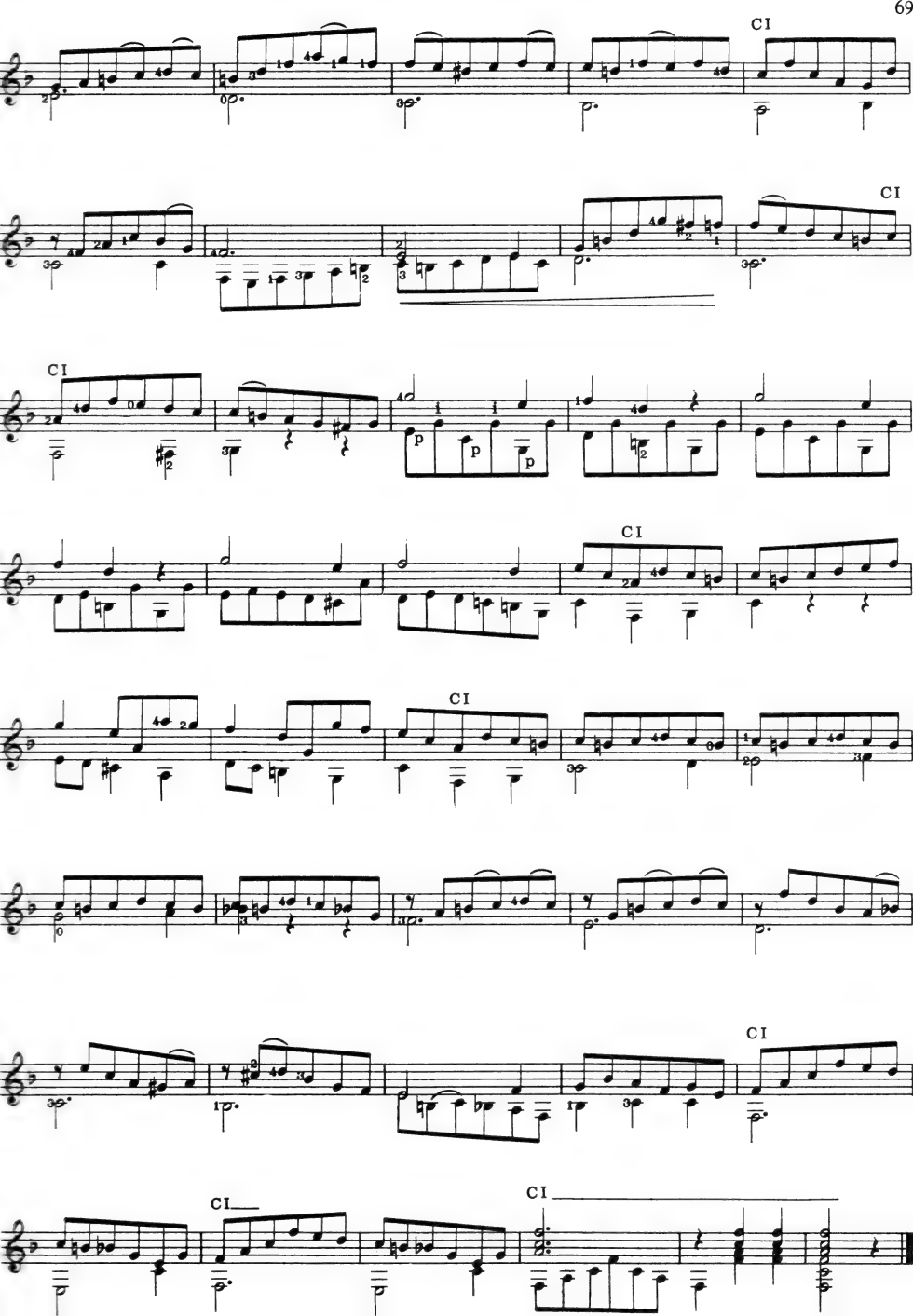
MAURO GIULIANI



ALLEGRETTO

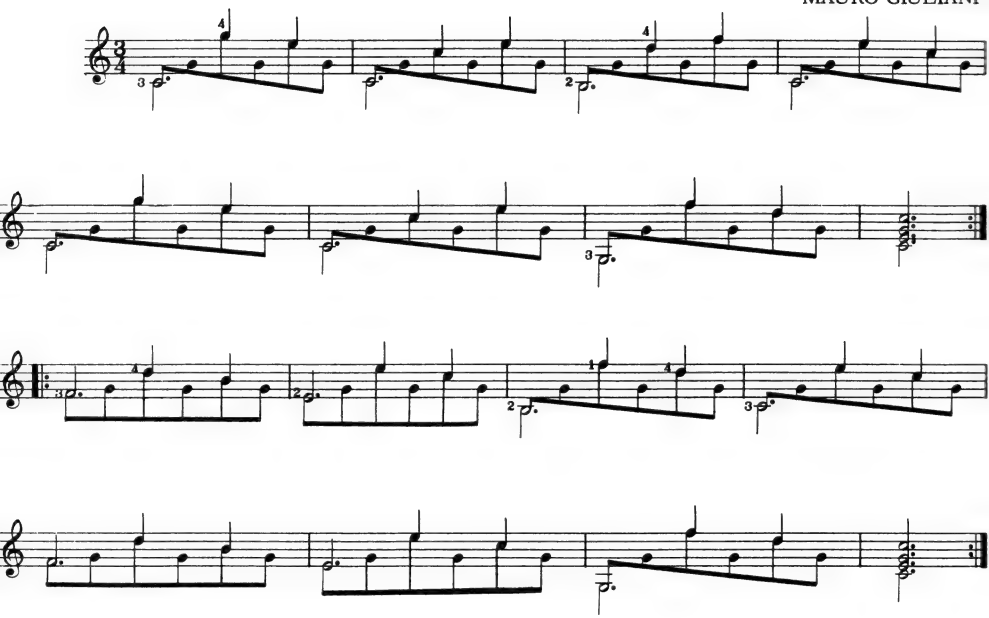
MAURO GIULIANI




CI
CI
CI
CI
CI
CI
CI
CI
CI
CI

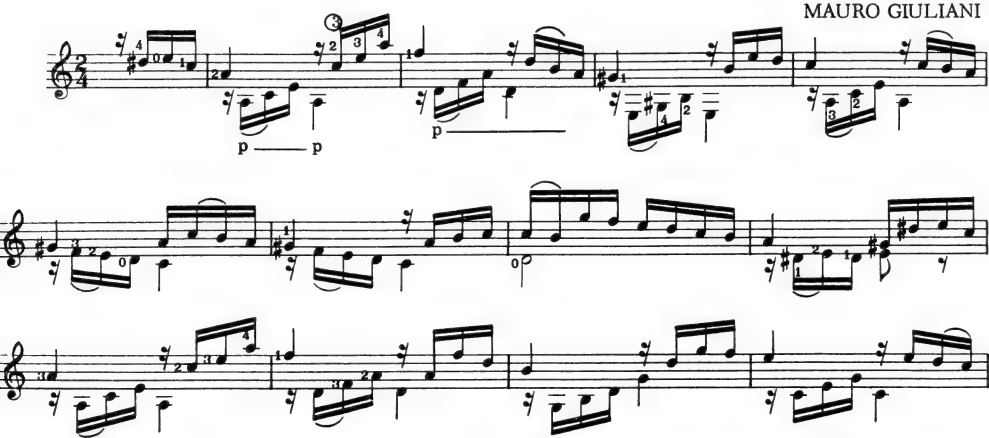
MODERATO

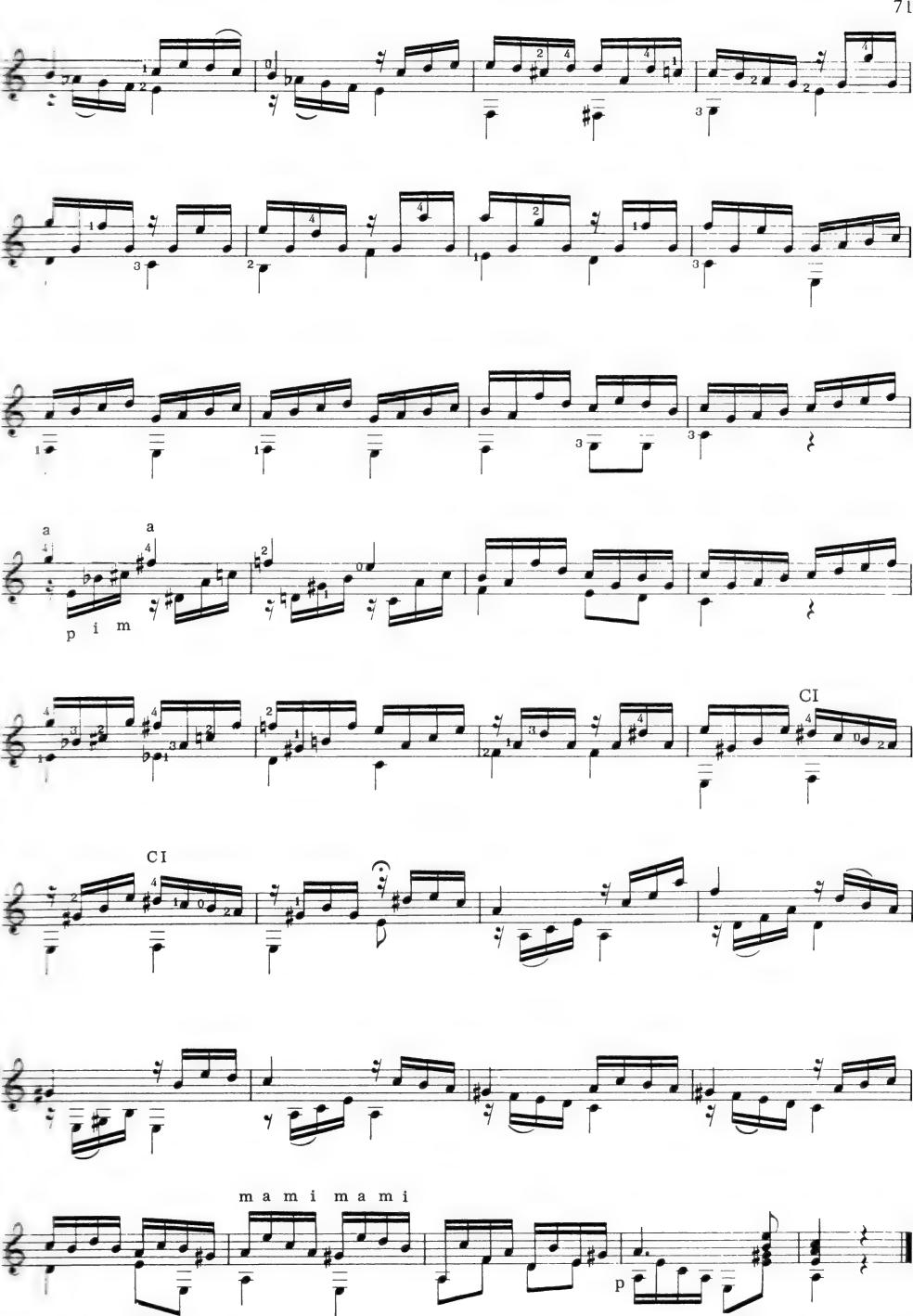
MAURO GIULIANI



MODERATO

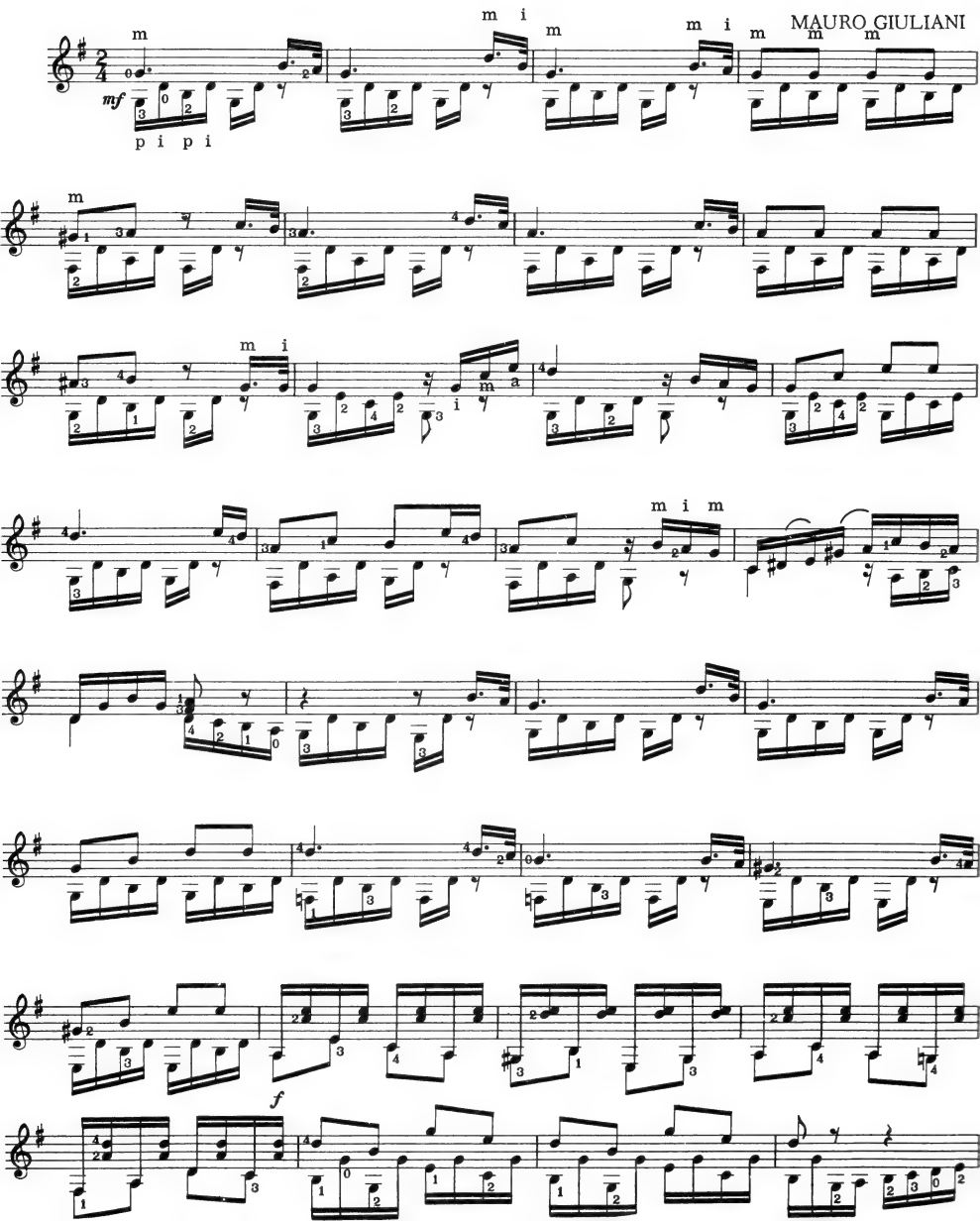
MAURO GIULIANI

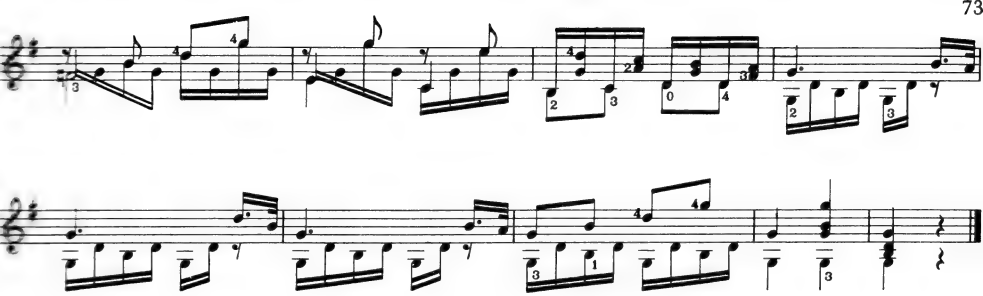



a
a
p i m
CI
CI
m a m i m a m i
p

ALLEGRETTO

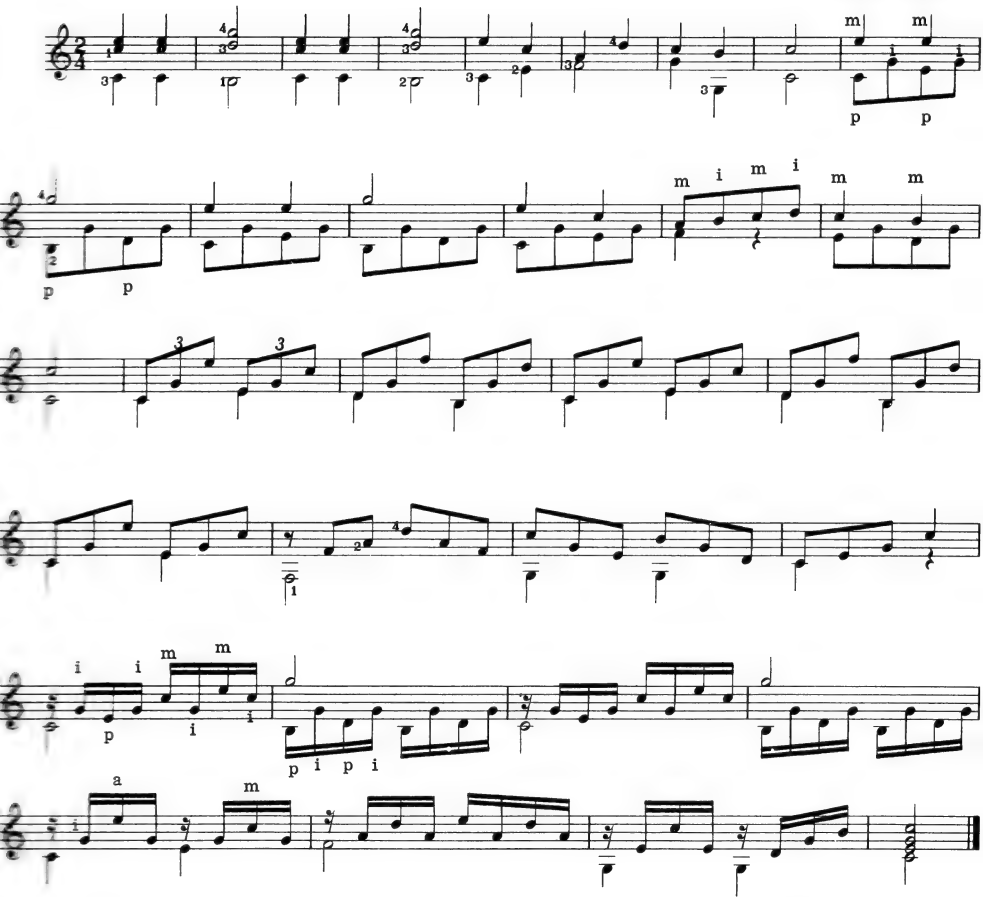
MAURO GIULIANI





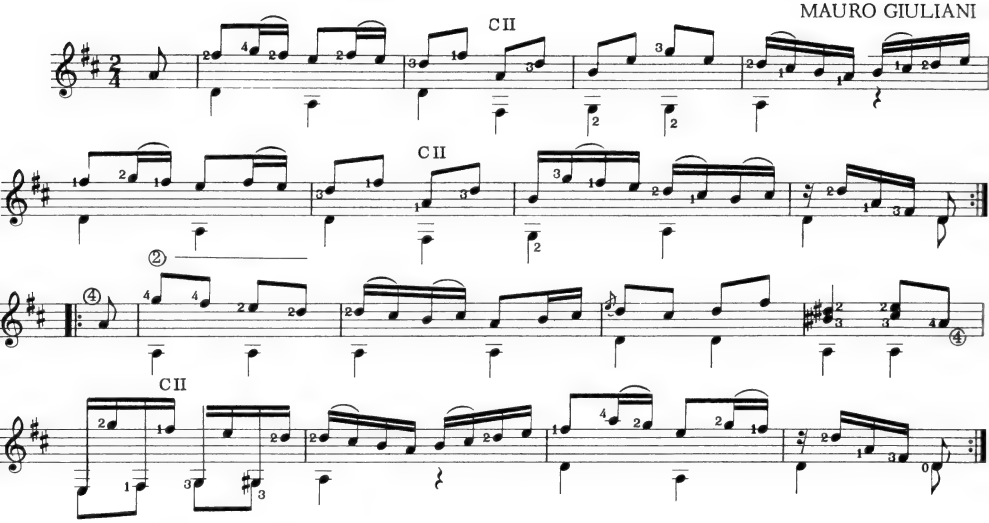
ALLEGRETTO

MAURO GIULIANI



ANDANTE

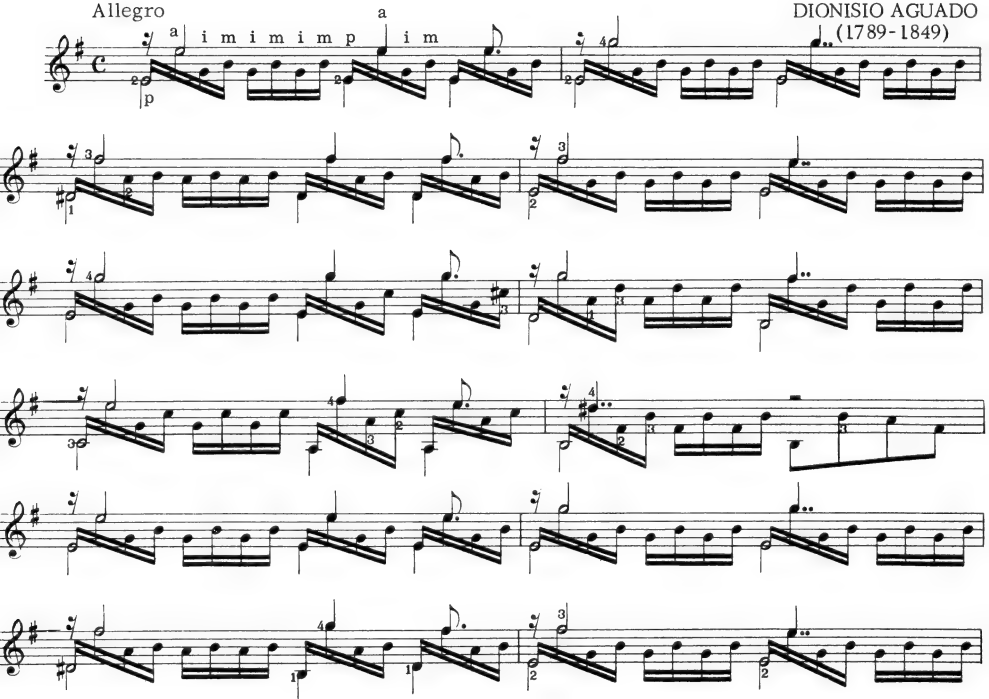
MAURO GIULIANI

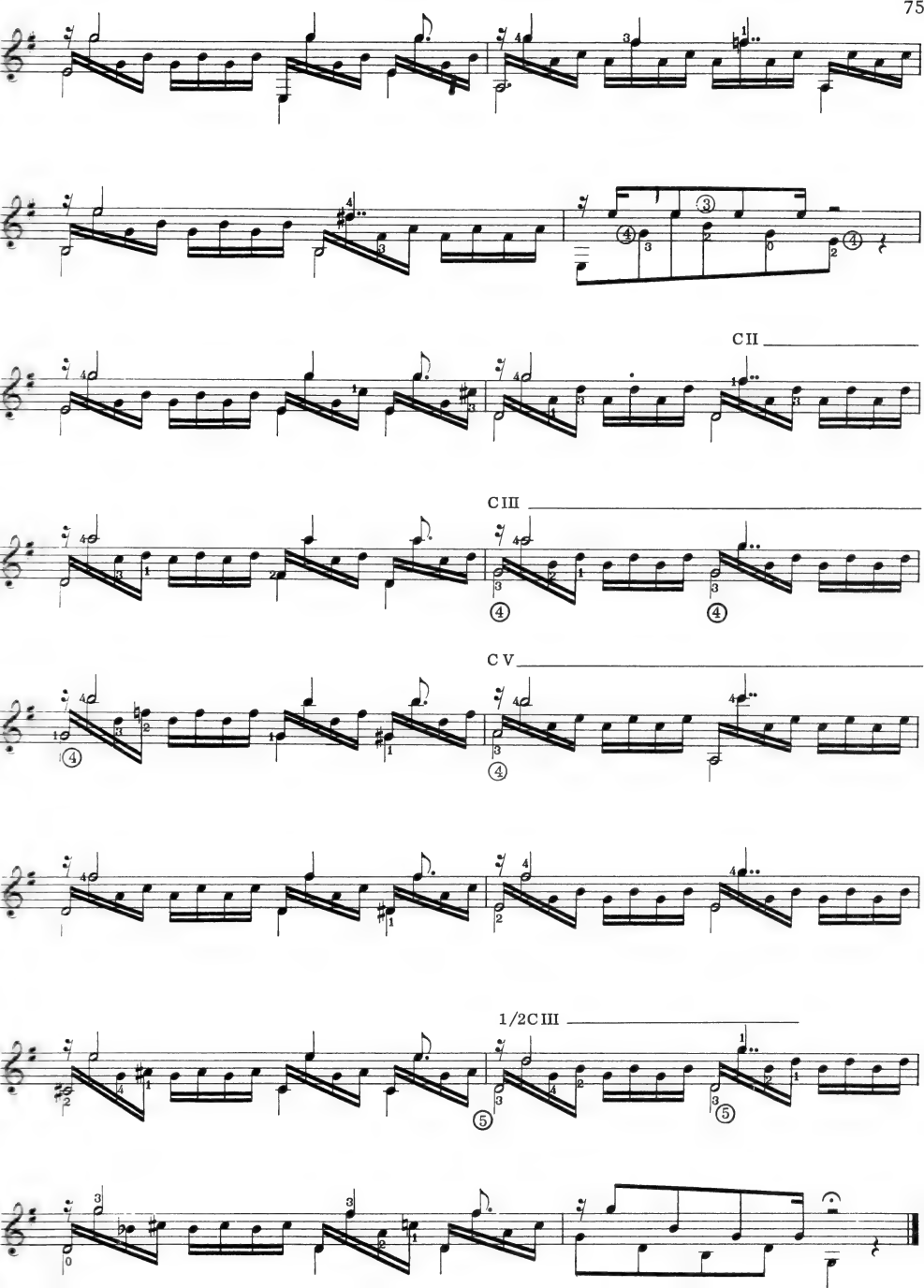


PRELUDE

Allegro

DIONISIO AGUADO
(1789-1849)




CII
CIII
CV
1/2CIII

ADAGIO

DIONISIO AGUADO

1.

2.

CII

CAPRICE

LUIGI LEGNANI
(1790-1877)

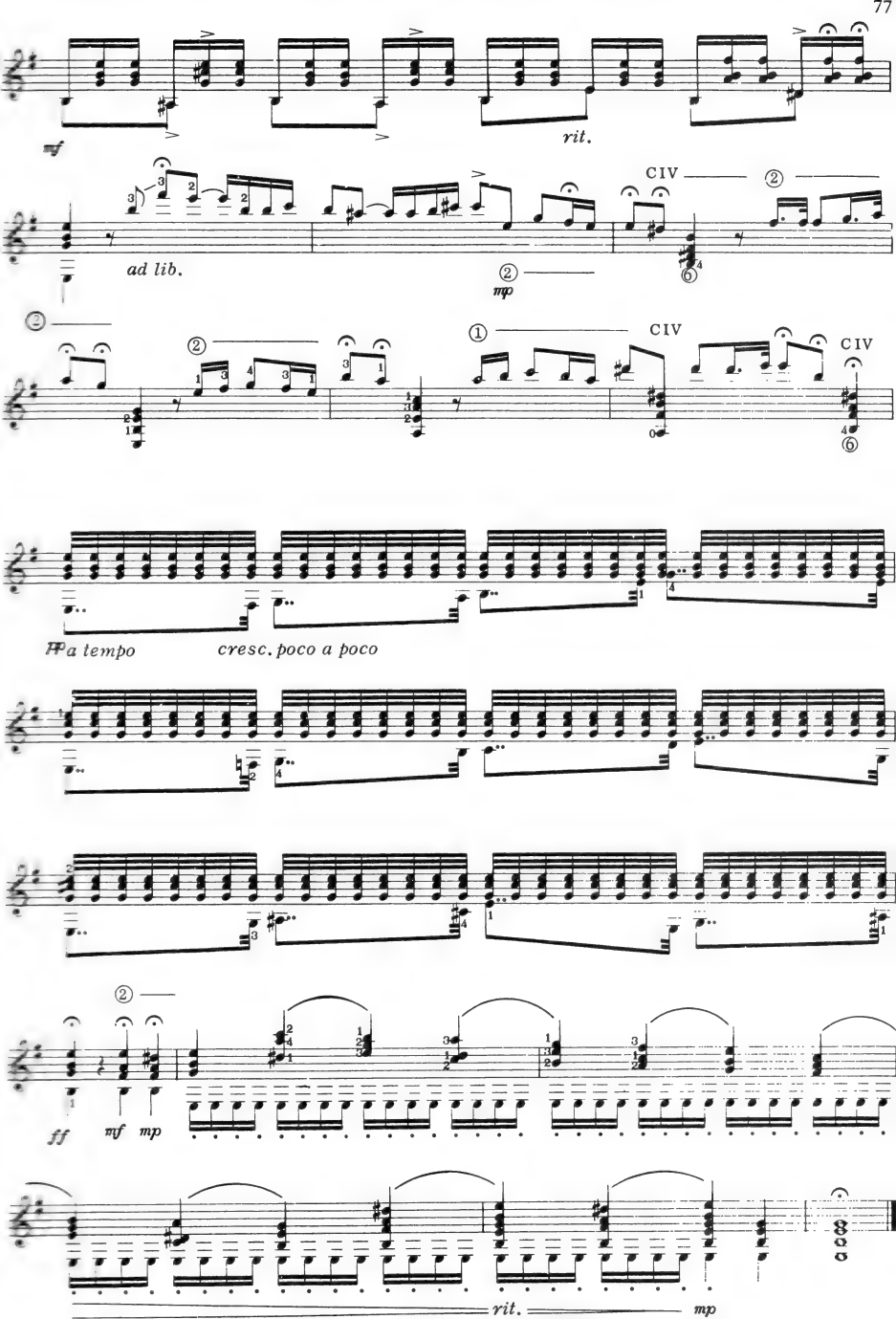
Adagio

f *rit.* CIV

mp *mf a tempo* *rit.* *mp* *a tempo*

ad lib. *mf* *p* *mf* *mp*

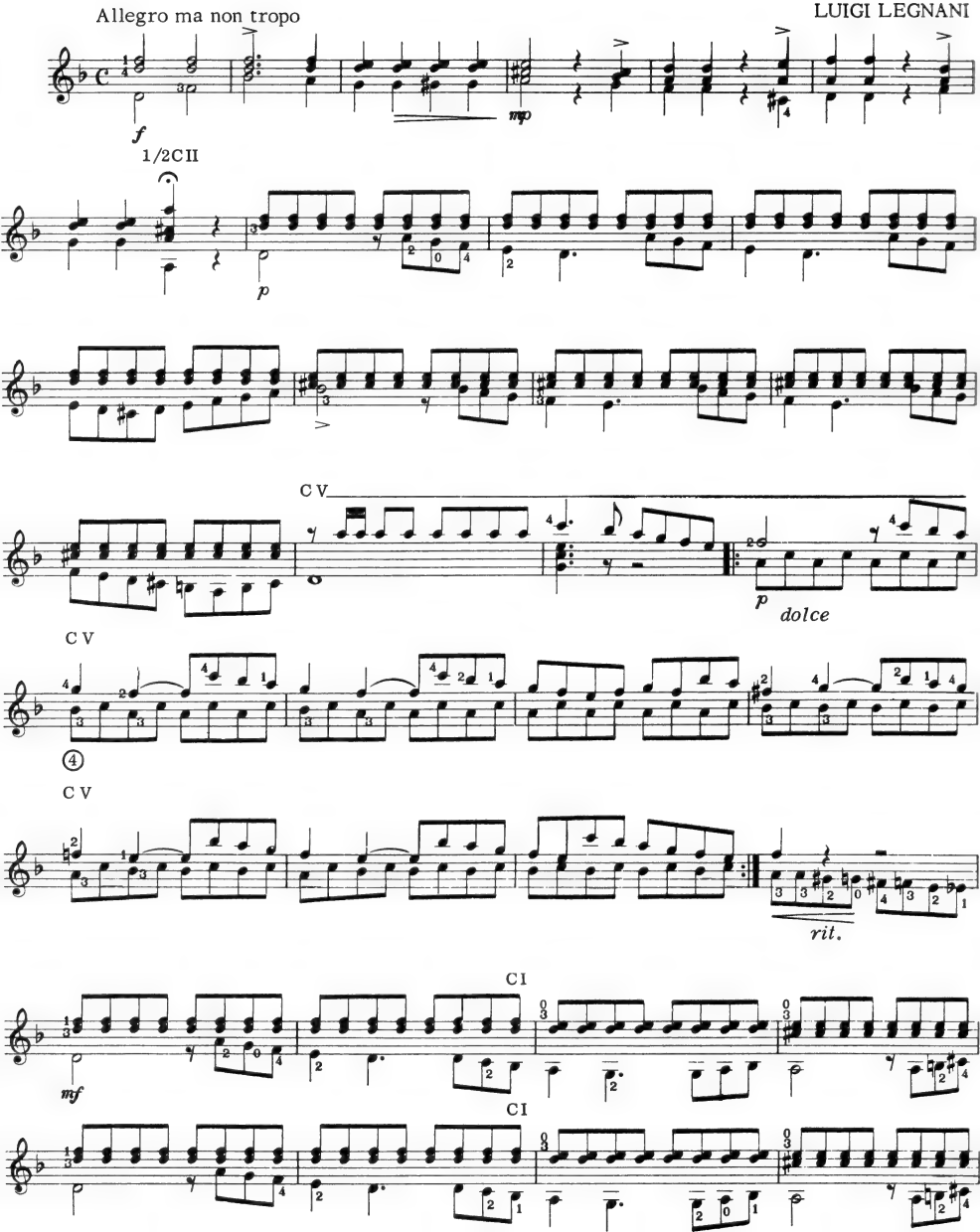
mp *a tempo* *cresc. poco a poco*

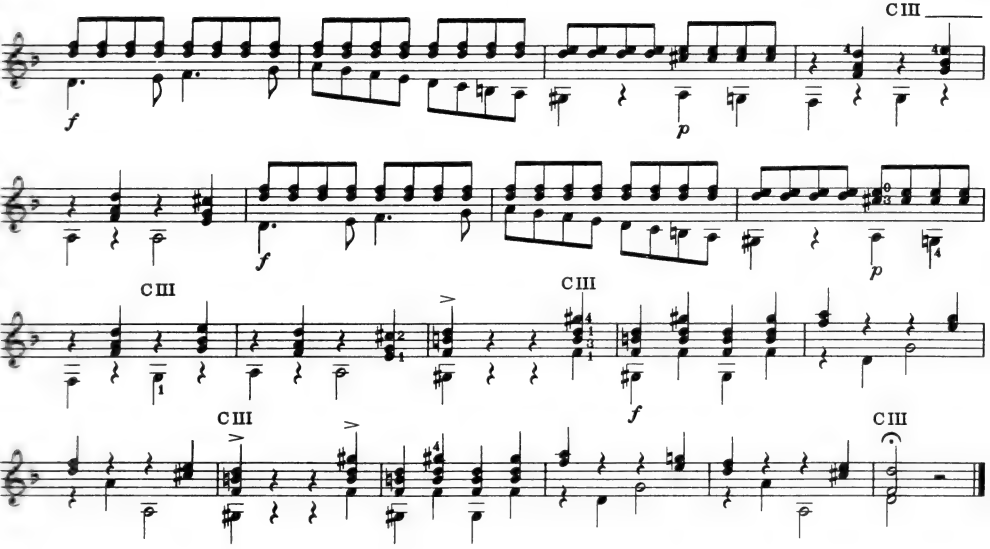

mf
rit.
ad lib.
mp
CIV
CIV
CIV
a tempo
cresc. poco a poco
ff
mf
mp
rit.
mp

CAPRICE

Allegro ma non tropo

LUIGI LEGNANI

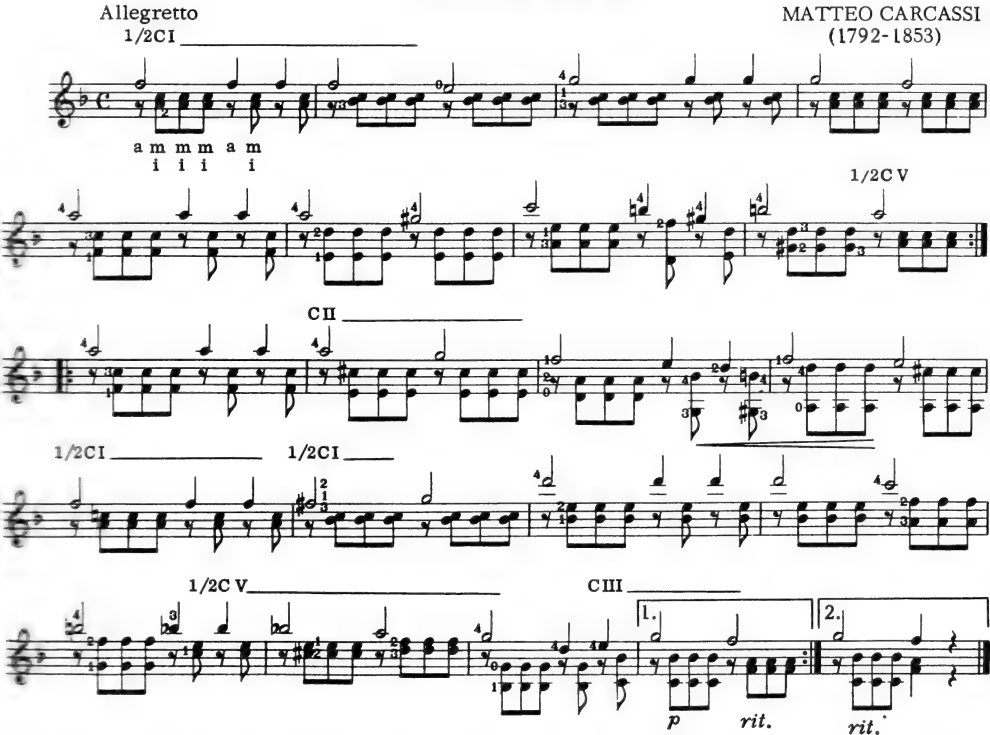




STUDY IN F

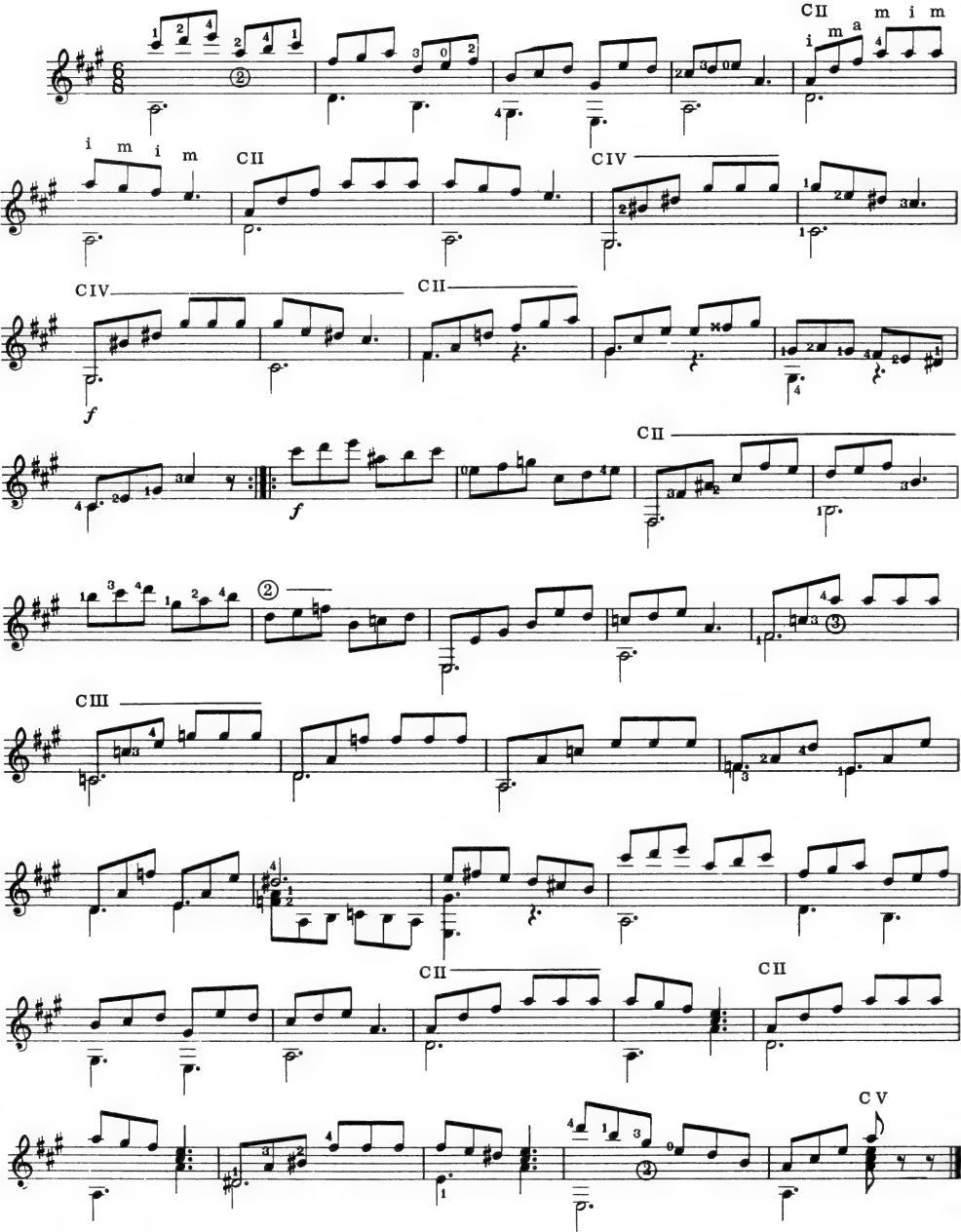
Allegretto

MATTEO CARCASSI
(1792-1853)



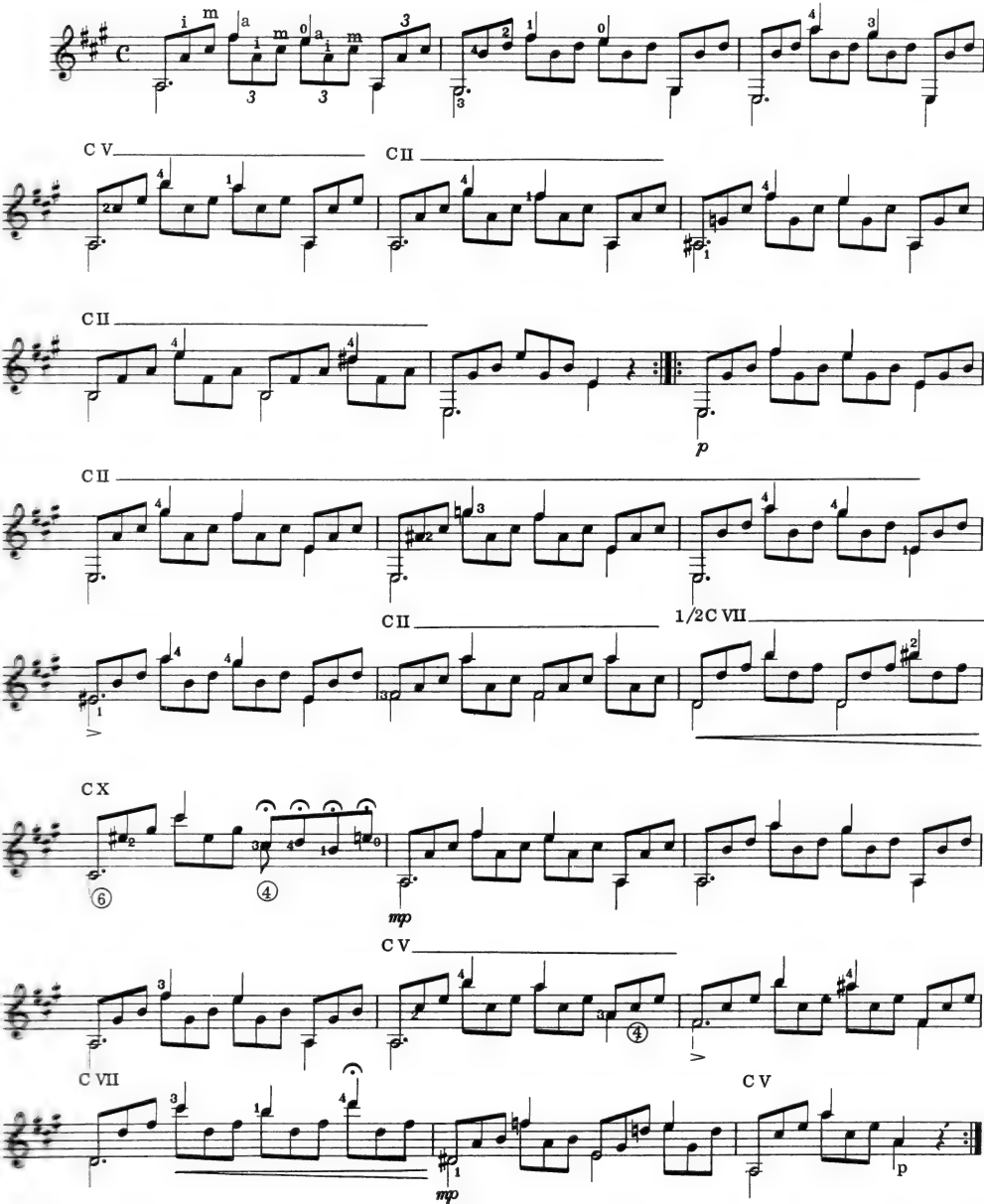
STUDY IN A

MATTEO CARCASSI



STUDY IN A

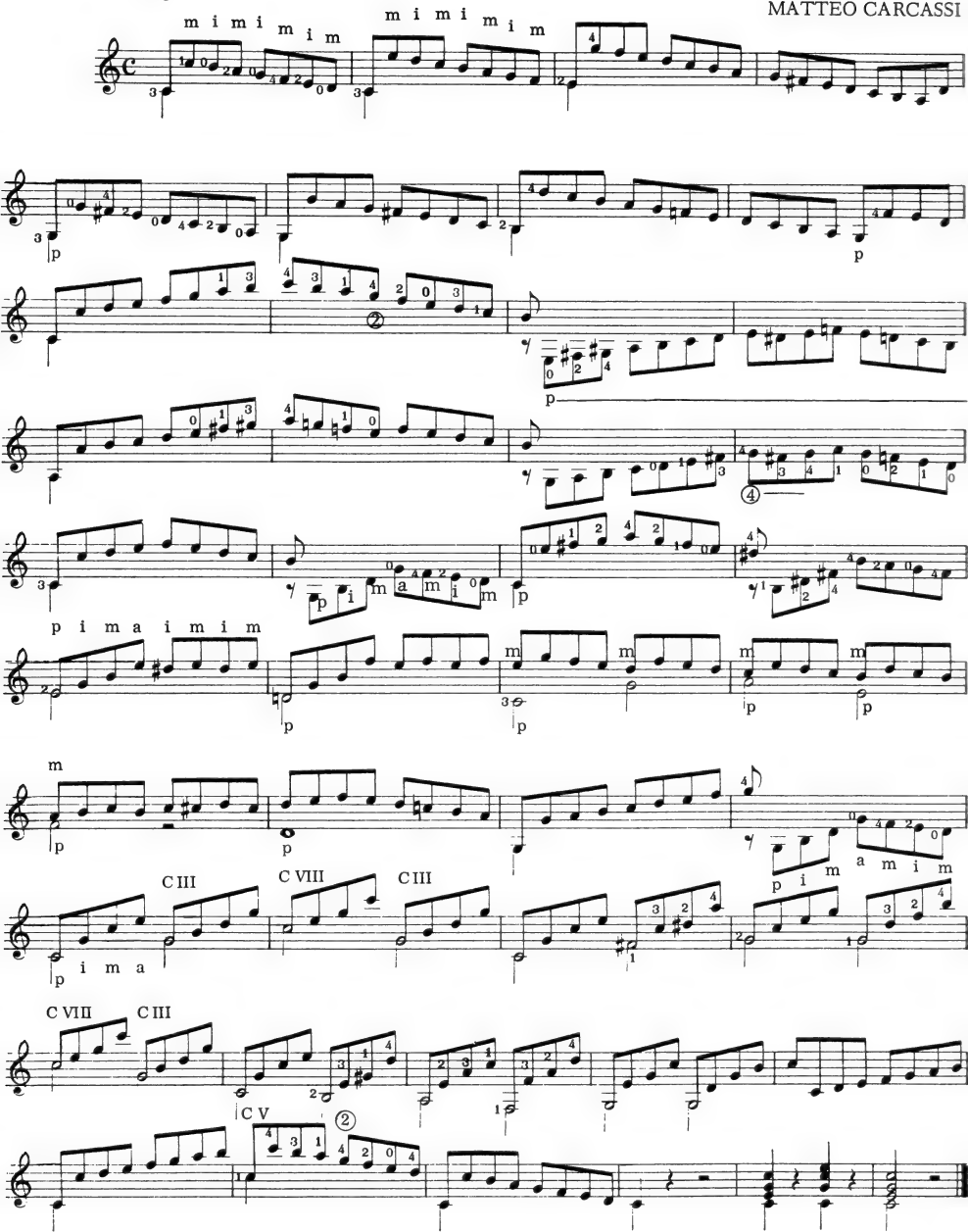
MATTEO CARCASSI



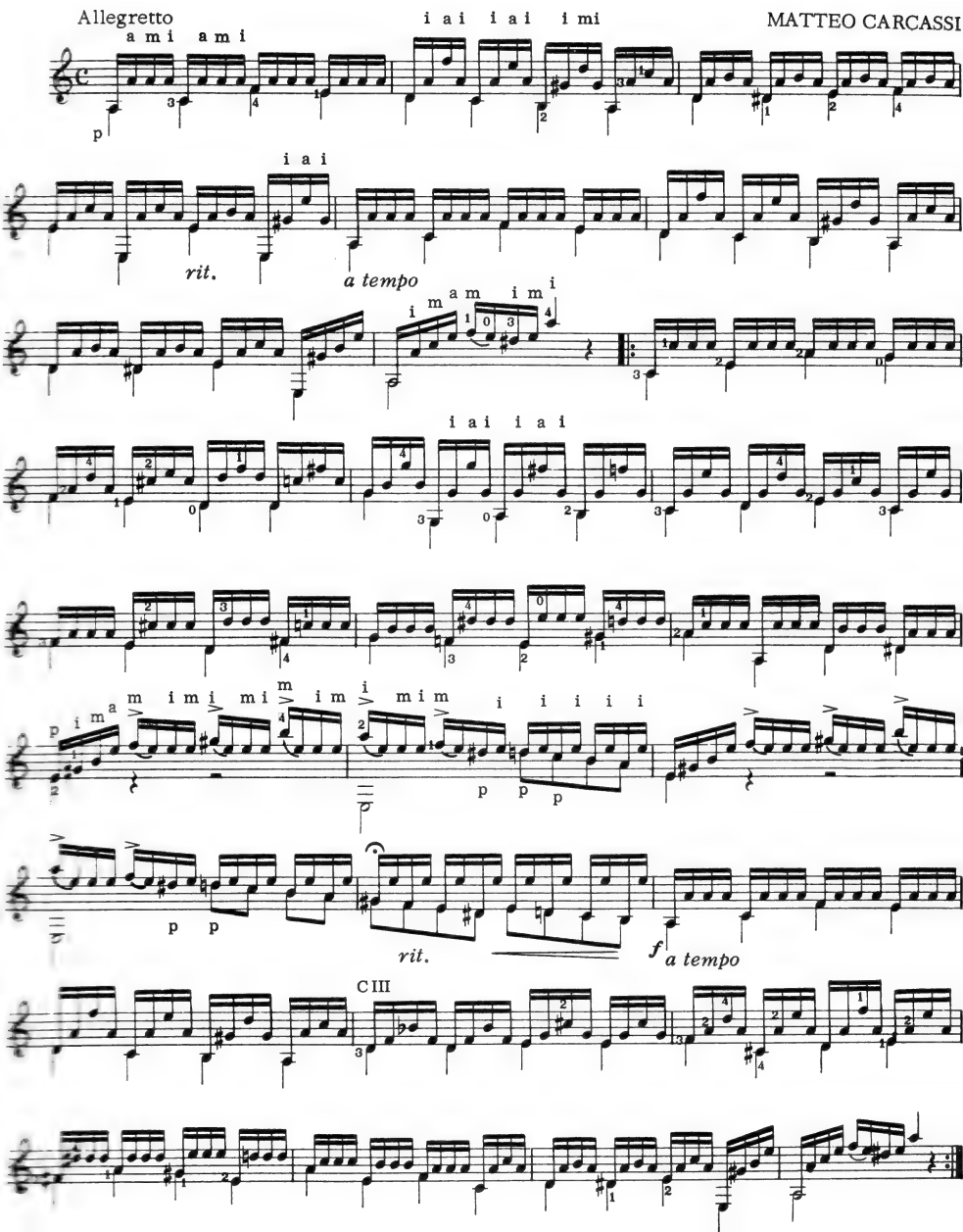
STUDY IN C

Allegro

MATTEO CARCASSI

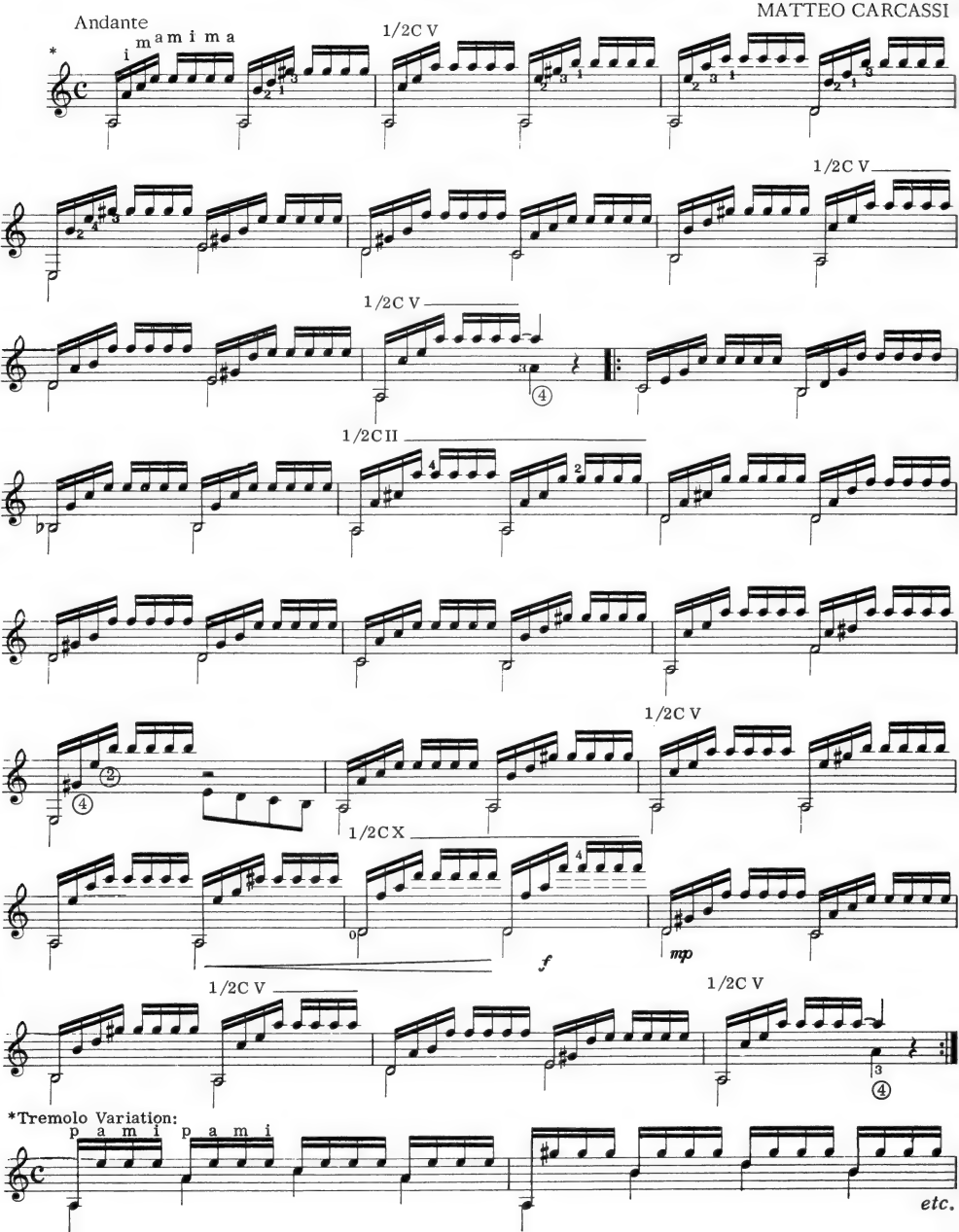


STUDY IN A MINOR



STUDY IN A MINOR

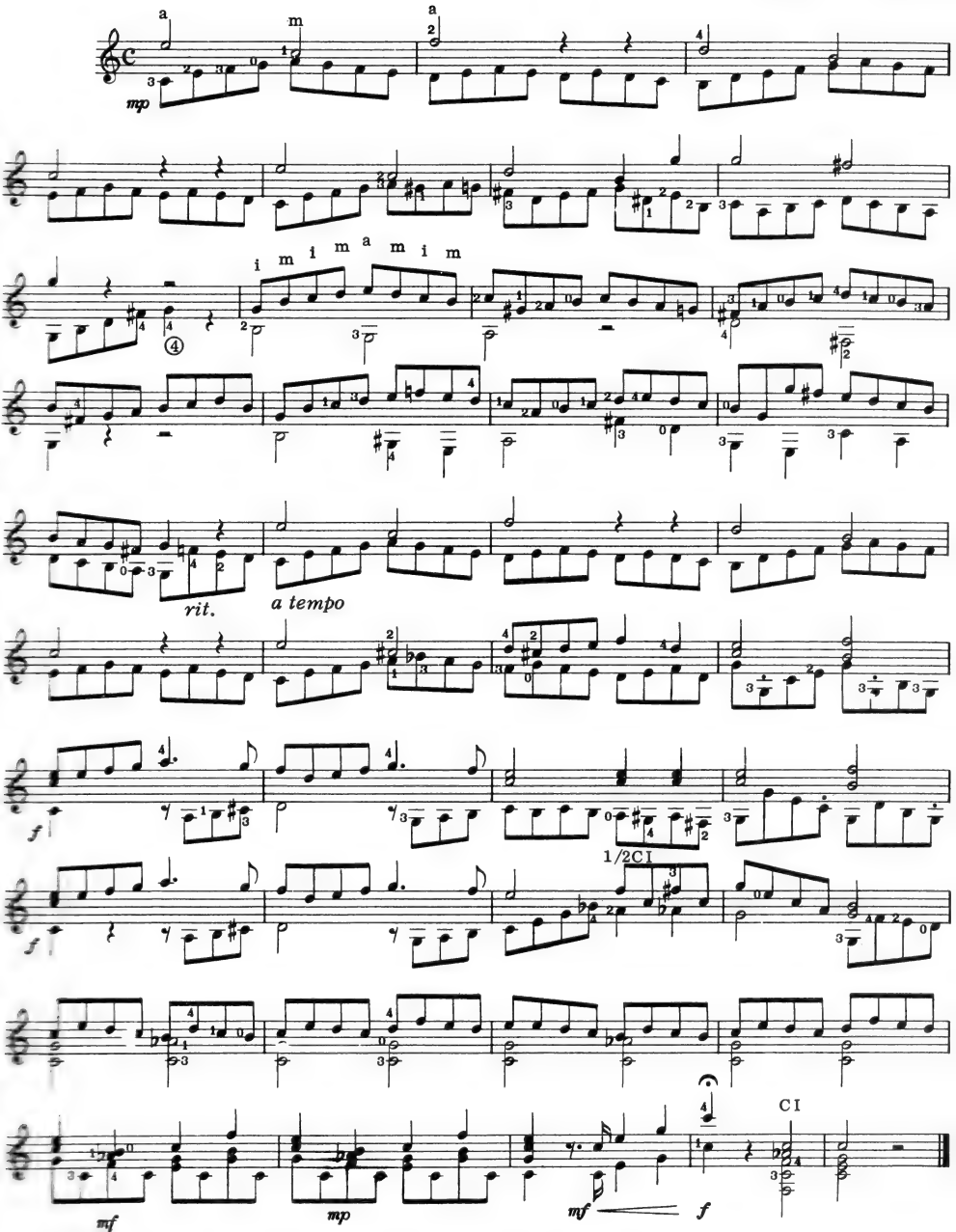
MATTEO CARCASSI



STUDY IN C

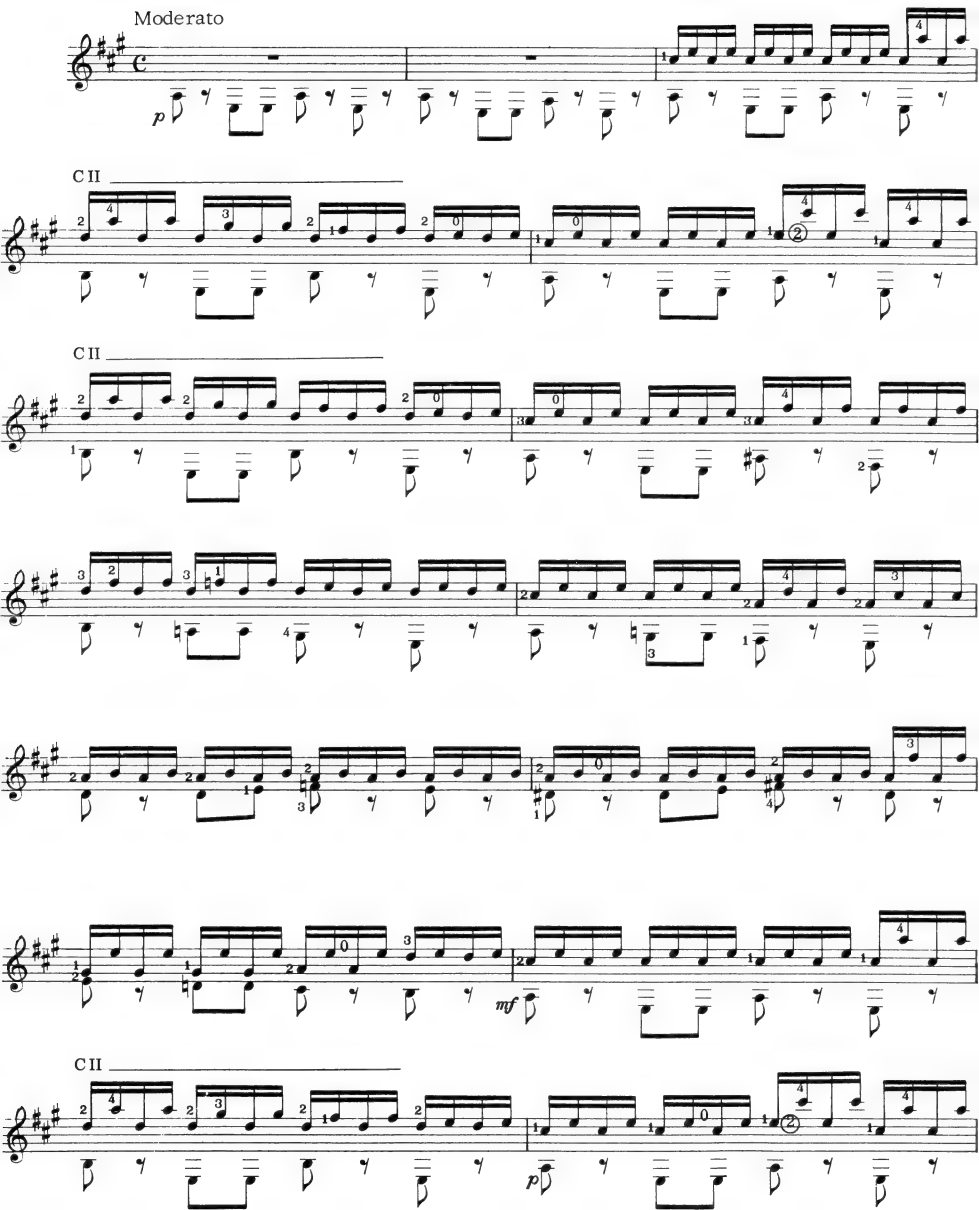
Andante

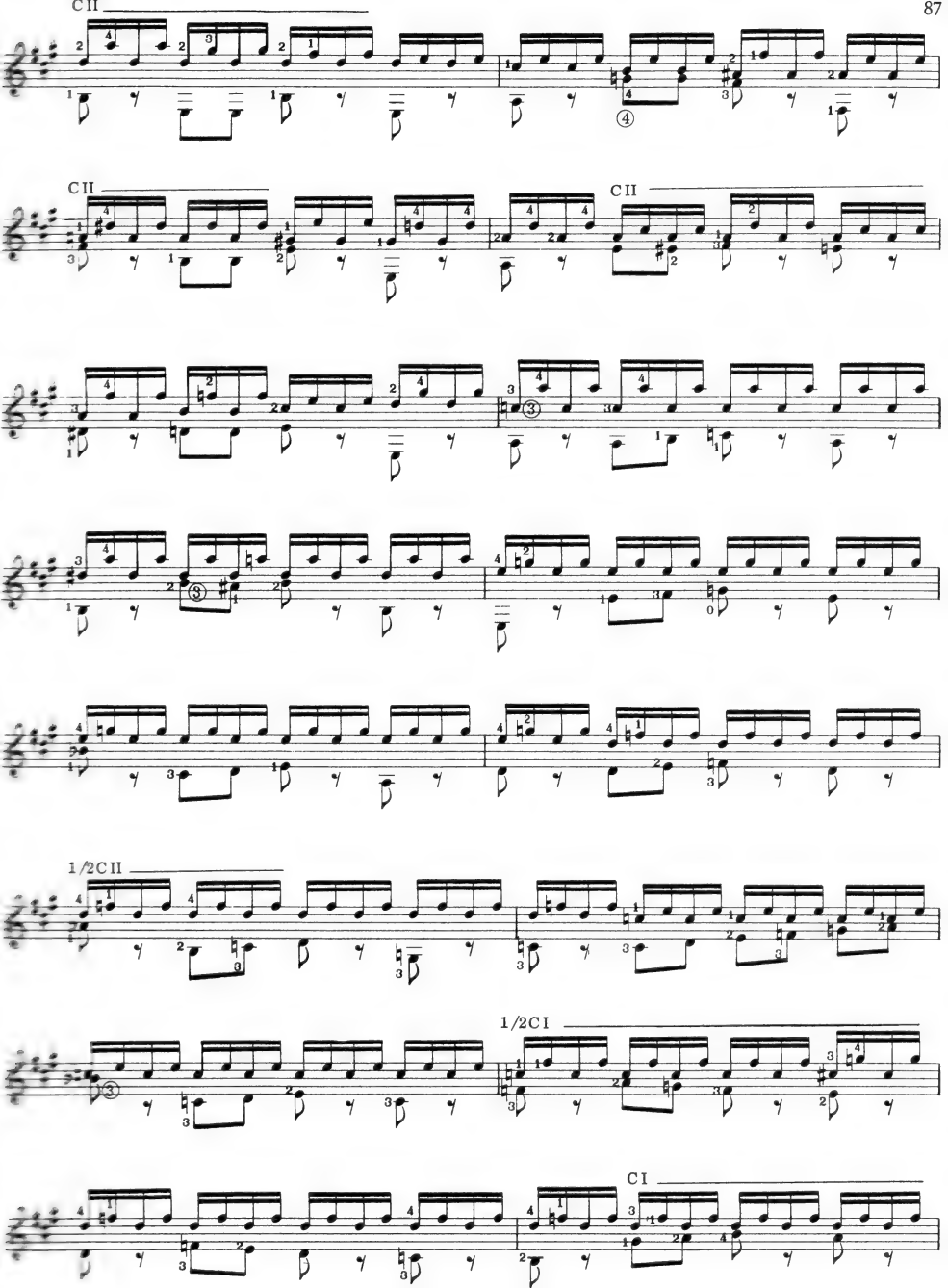
MATTEO CARCASSI

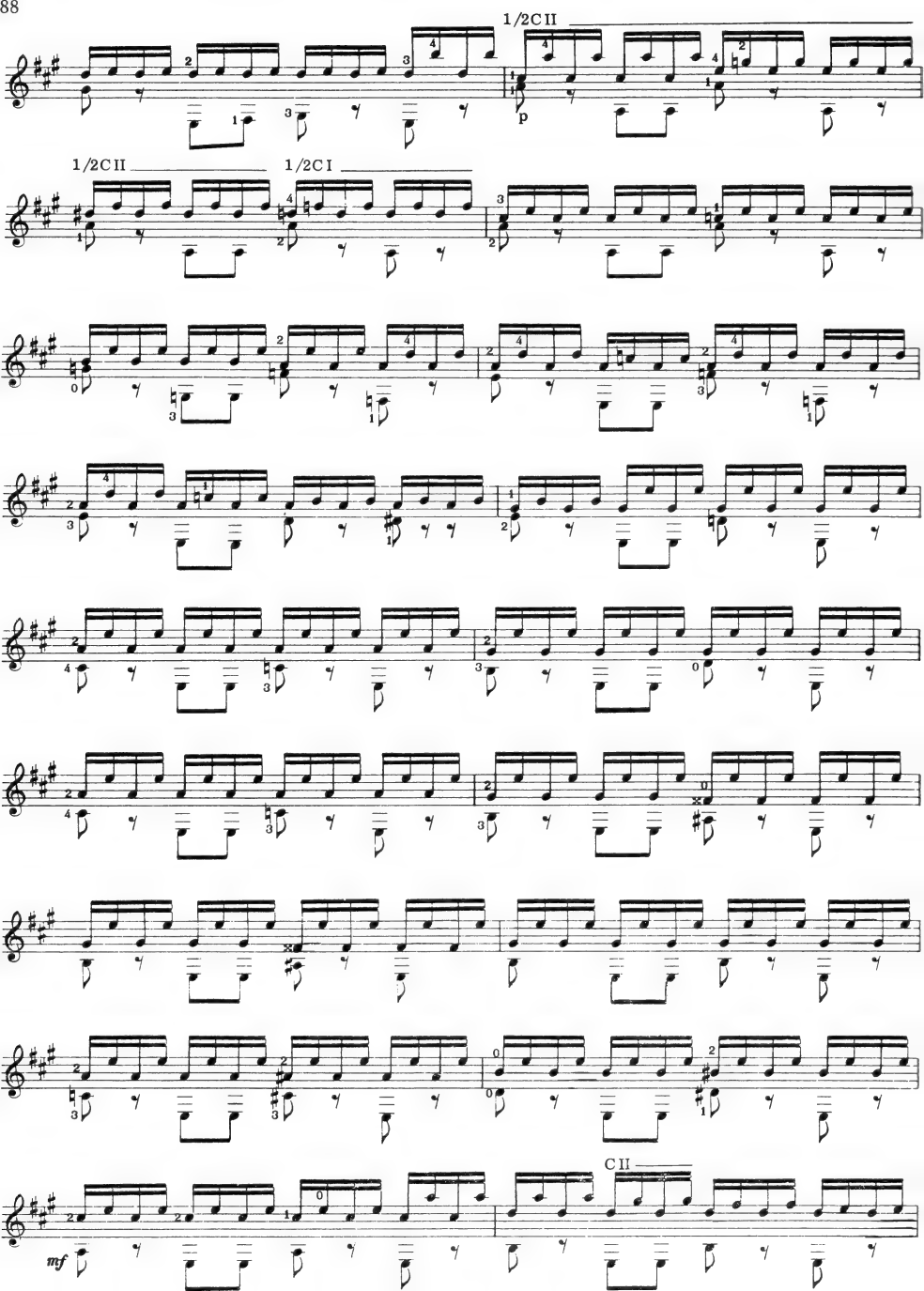


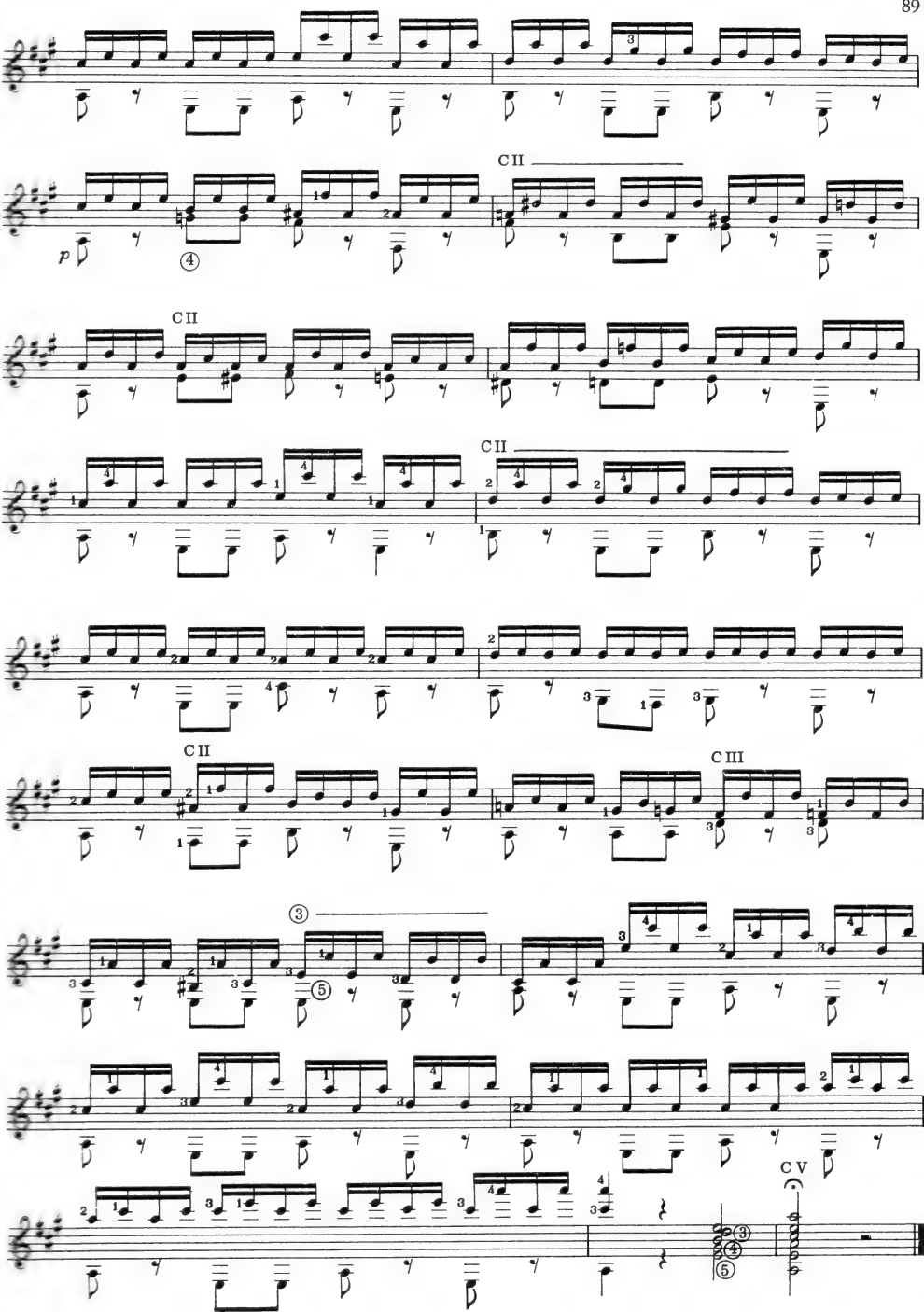
ETUDE

NAPOLEON COSTE
(1806-1883)

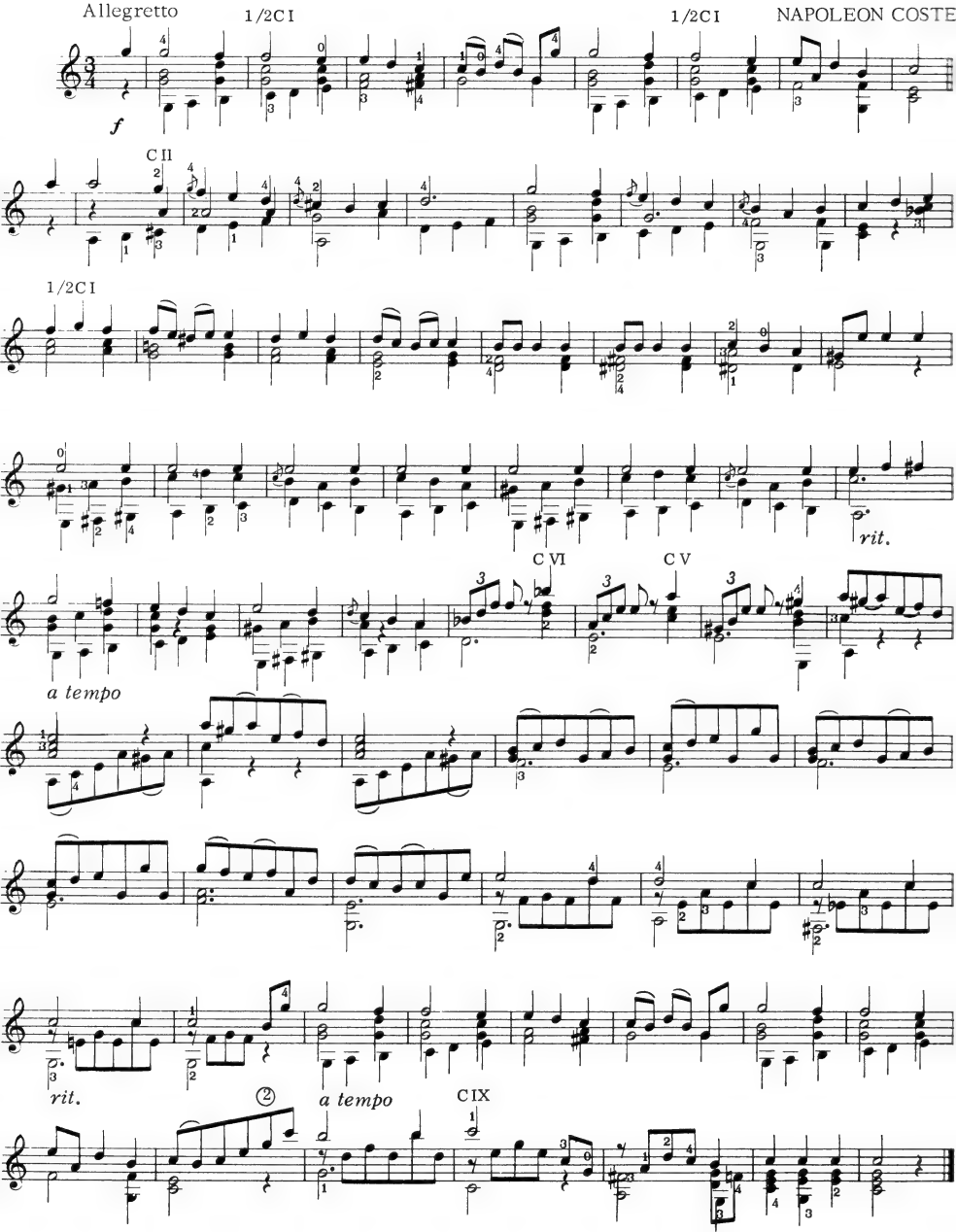



CII
CII
CII
1/2CII
1/2CI
CI


1/2C II
p
1/2C II
1/2C I
C II
mf

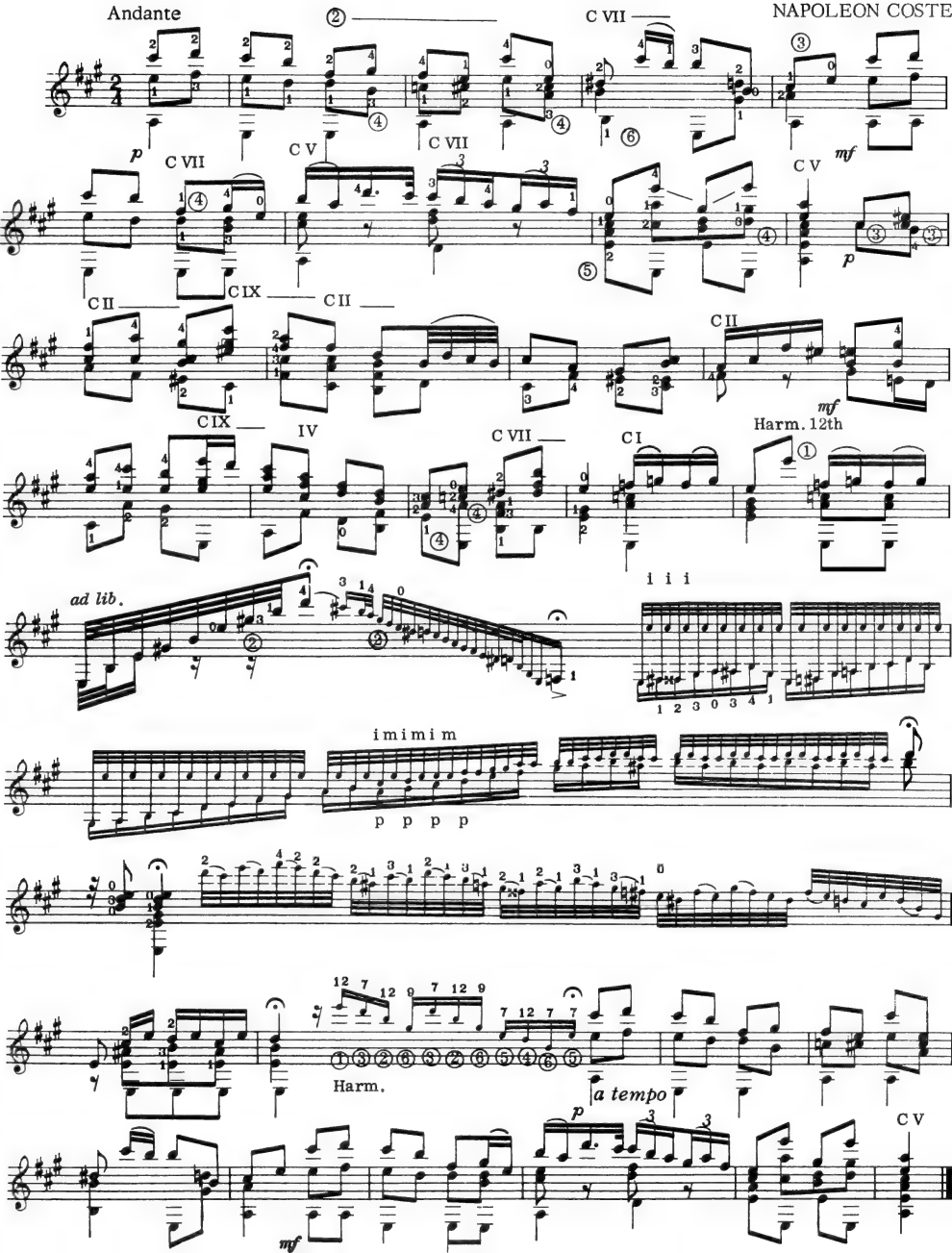

CII
p
④
CII
CII
CII
CIII
③
⑤
CV

ETUDE


Allegretto
1/2CI
1/2CI
NAPOLEON COSTE
f
CII
1/2CI
rit.
CVI
CV
a tempo
rit.
a tempo
CIX

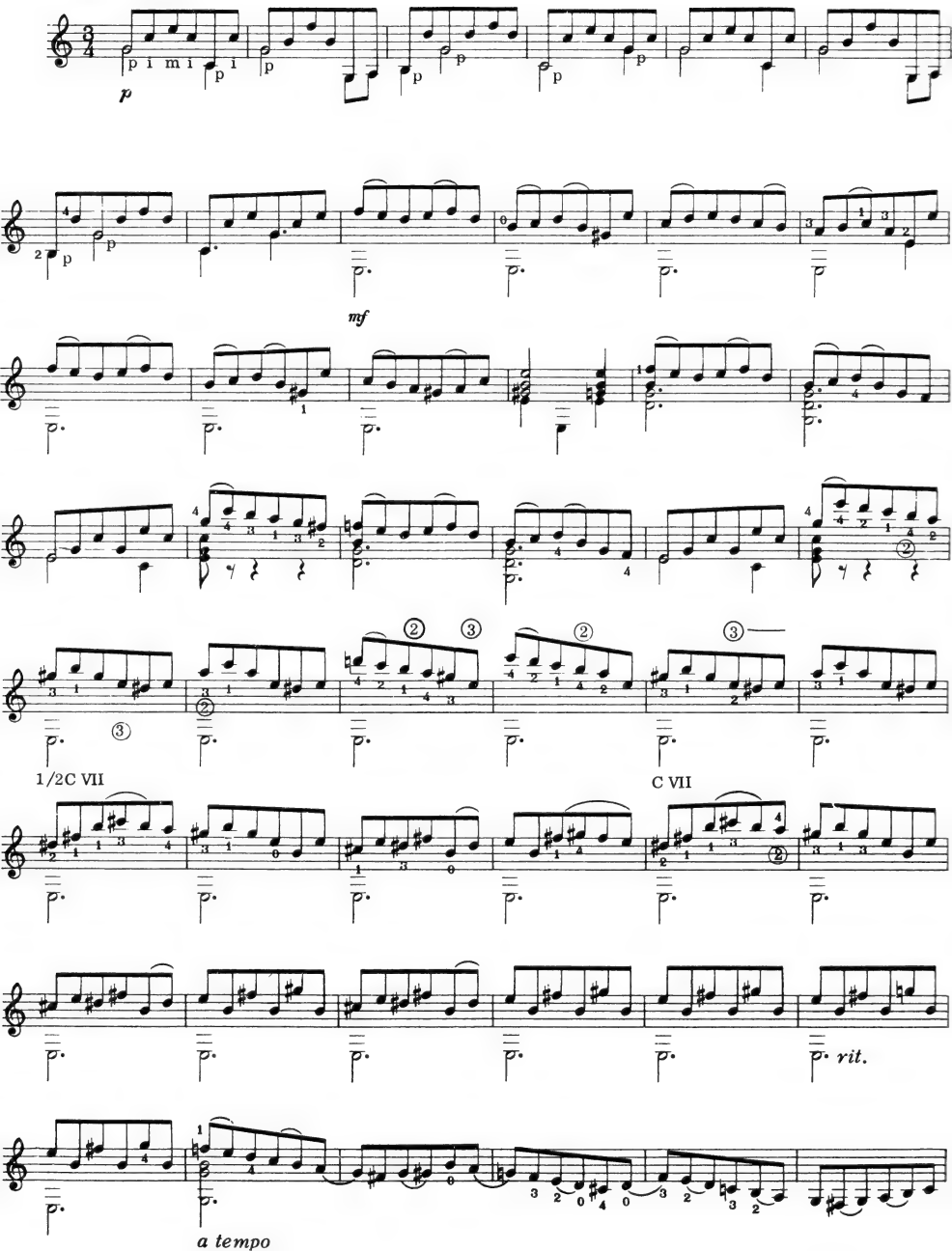
ETUDE

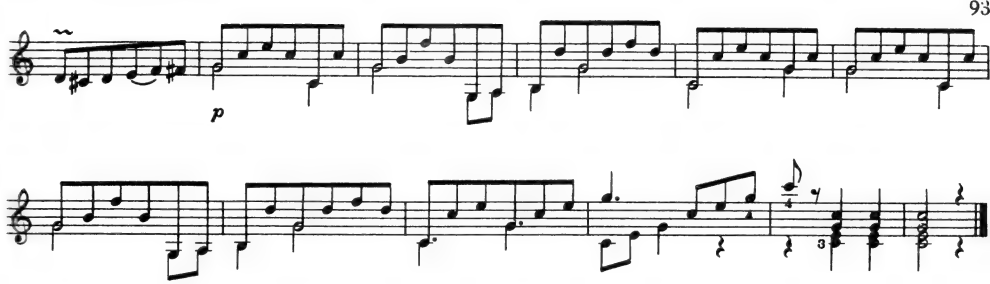
NAPOLEON COSTE



ETUDE

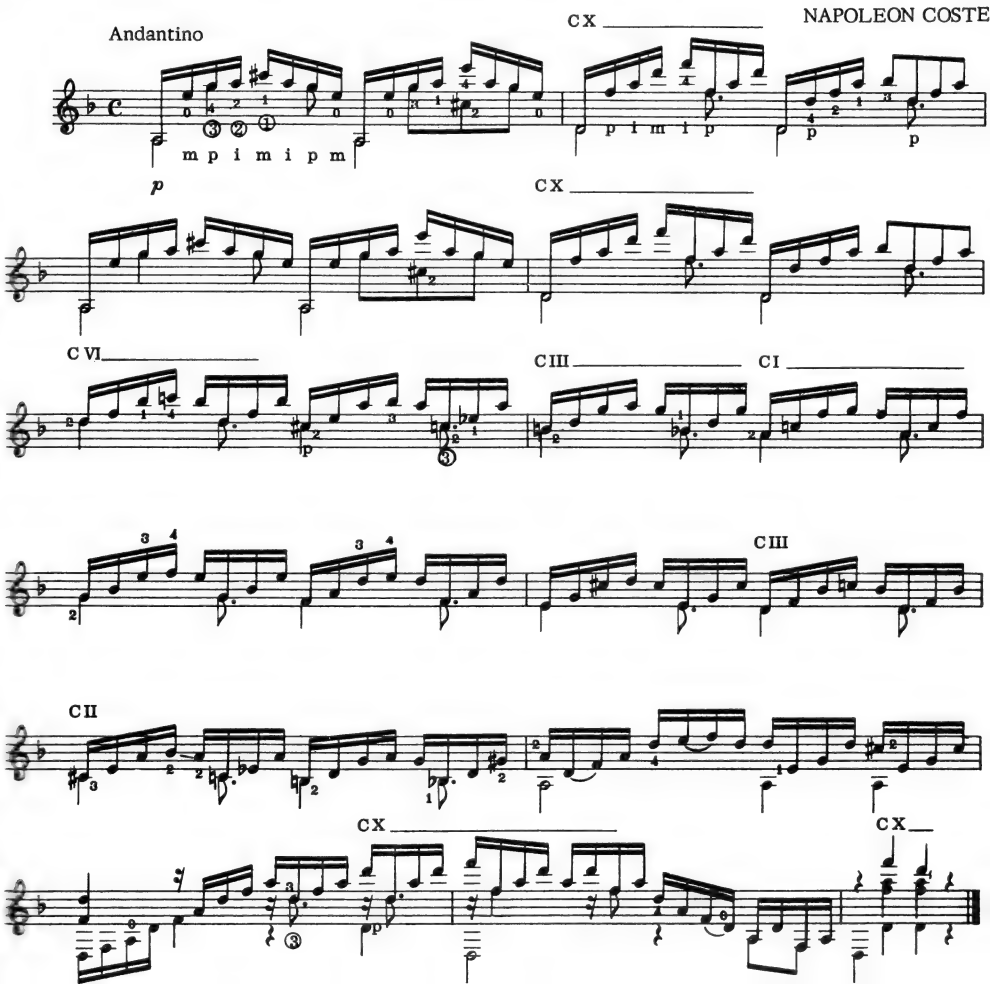
NAPOLEON COSTE





⑤ = D

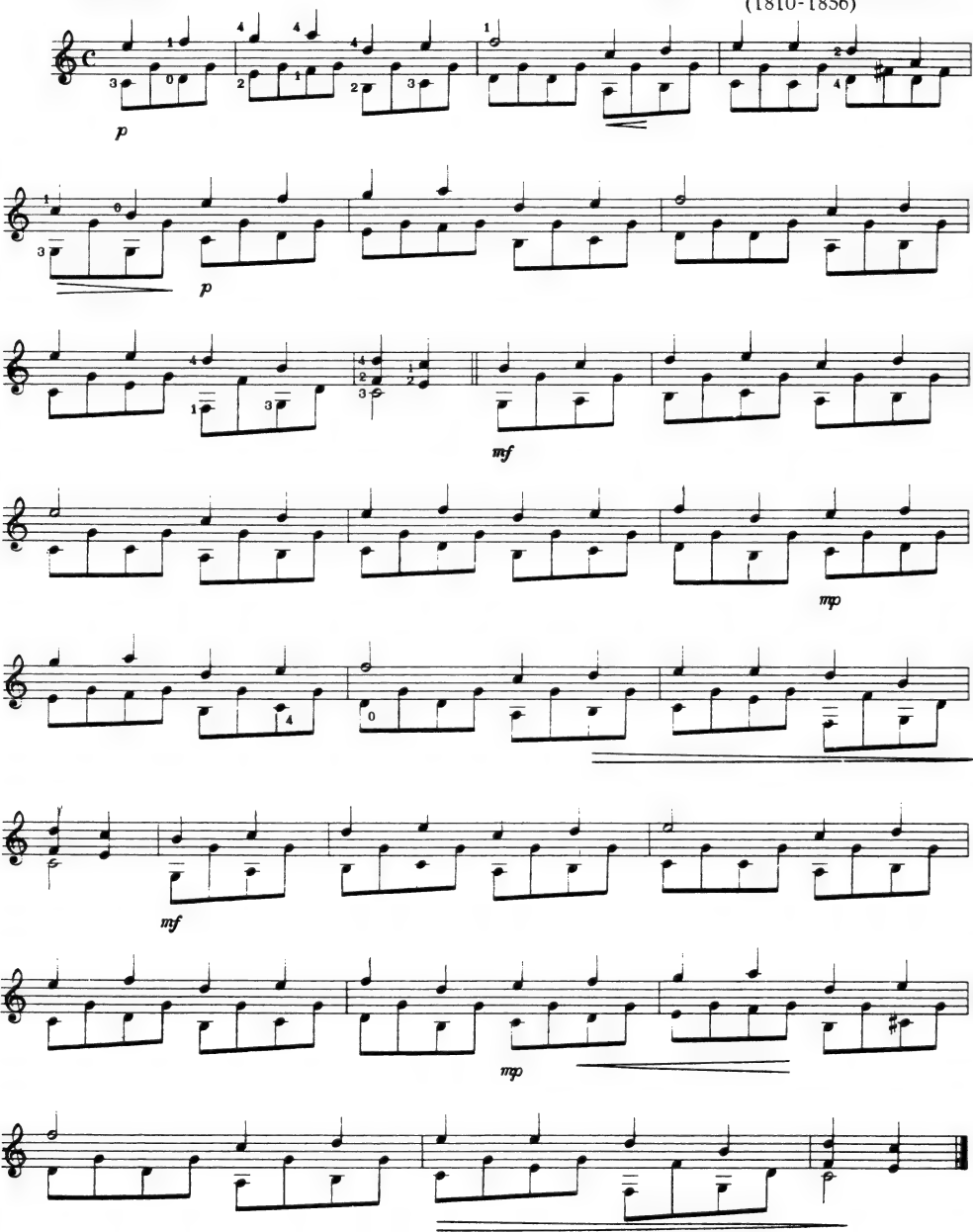
PRELUDE


Andantino
CX
NAPOLEON COSTE
m p i m i p m
p i m i p
CX
C VI
CIII
CI
CIII
CII
CX
CX

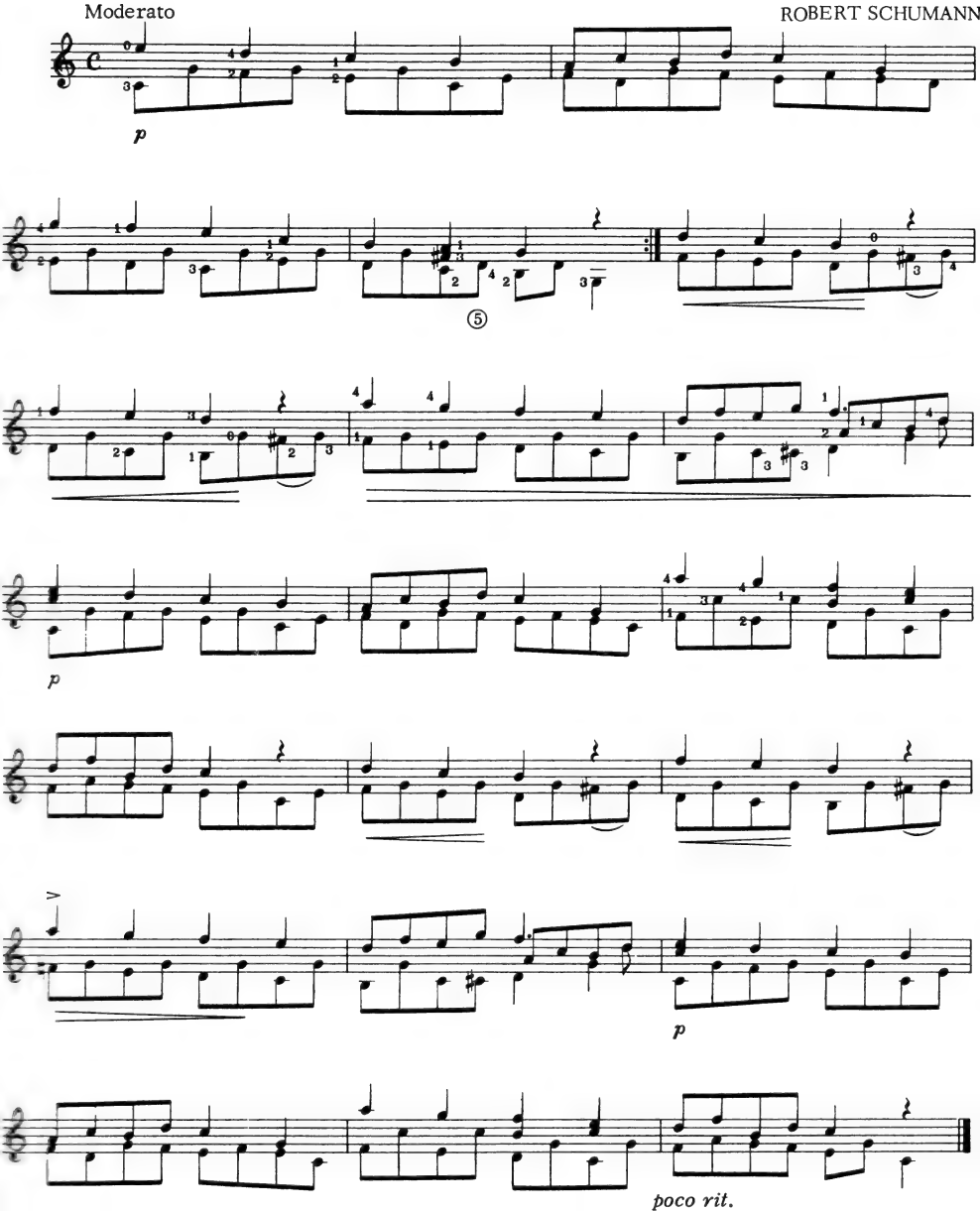
BAGATELLE

Moderato

ROBERT ALEXANDER SCHUMANN
(1810-1856)

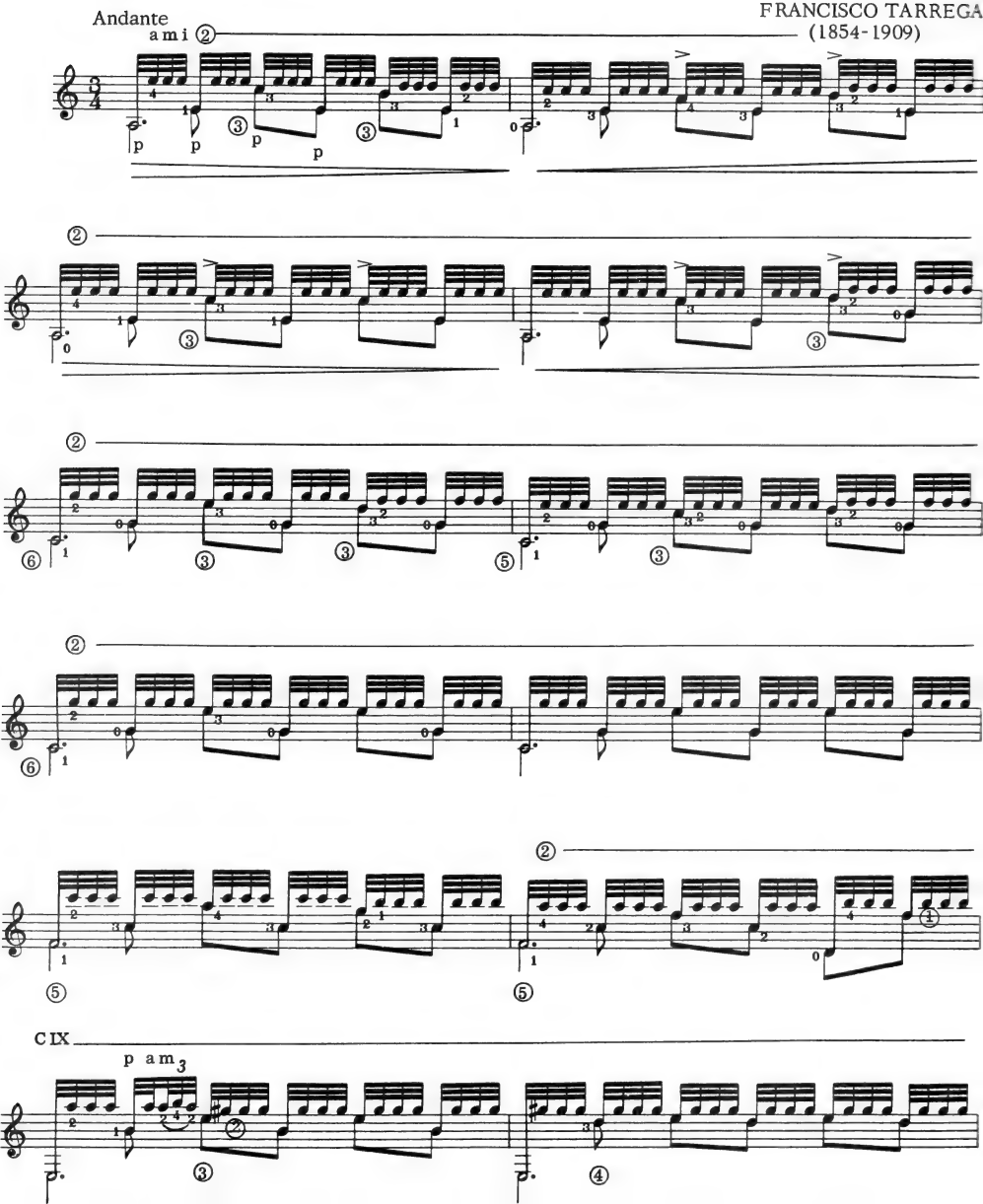


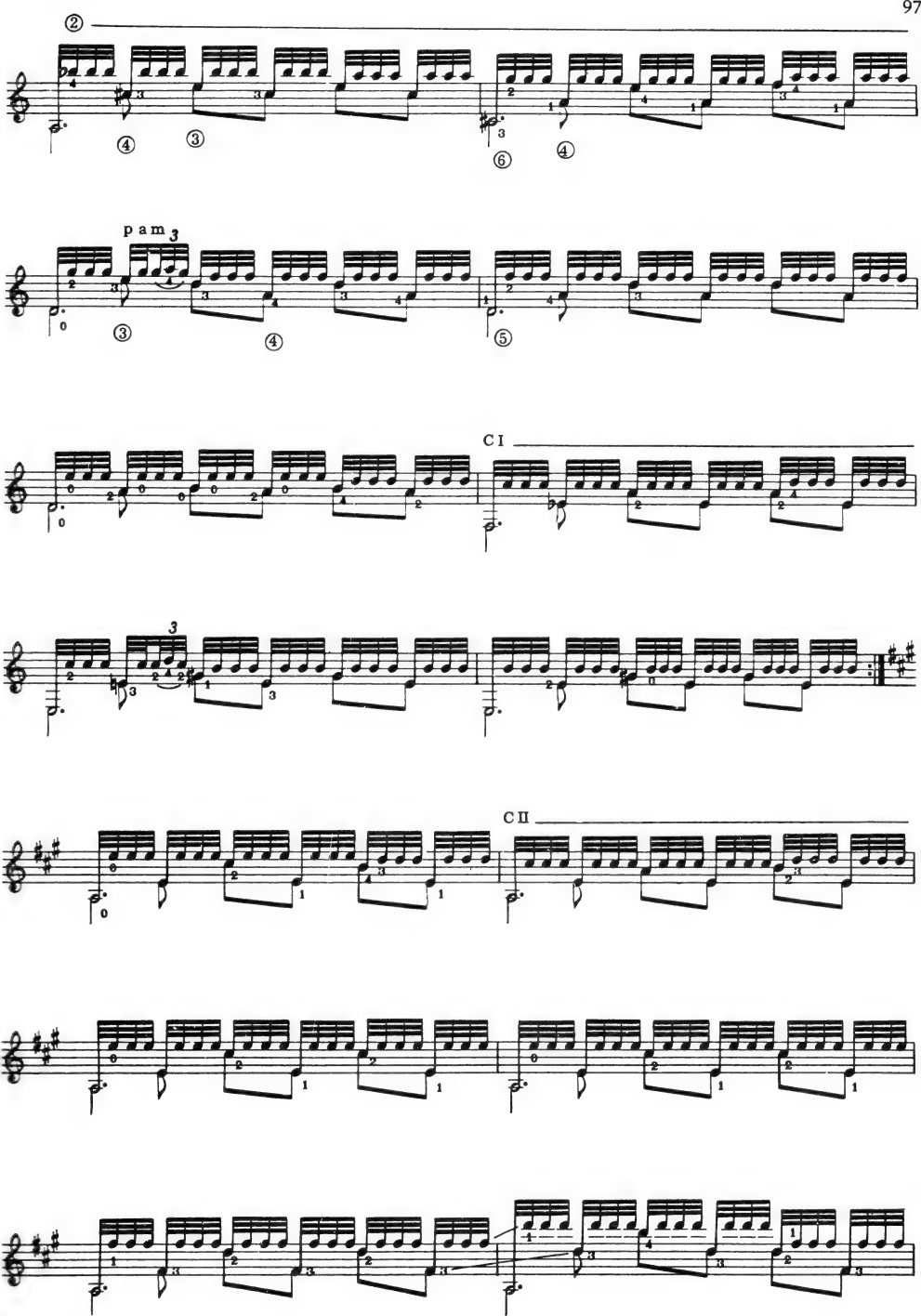
MELODY

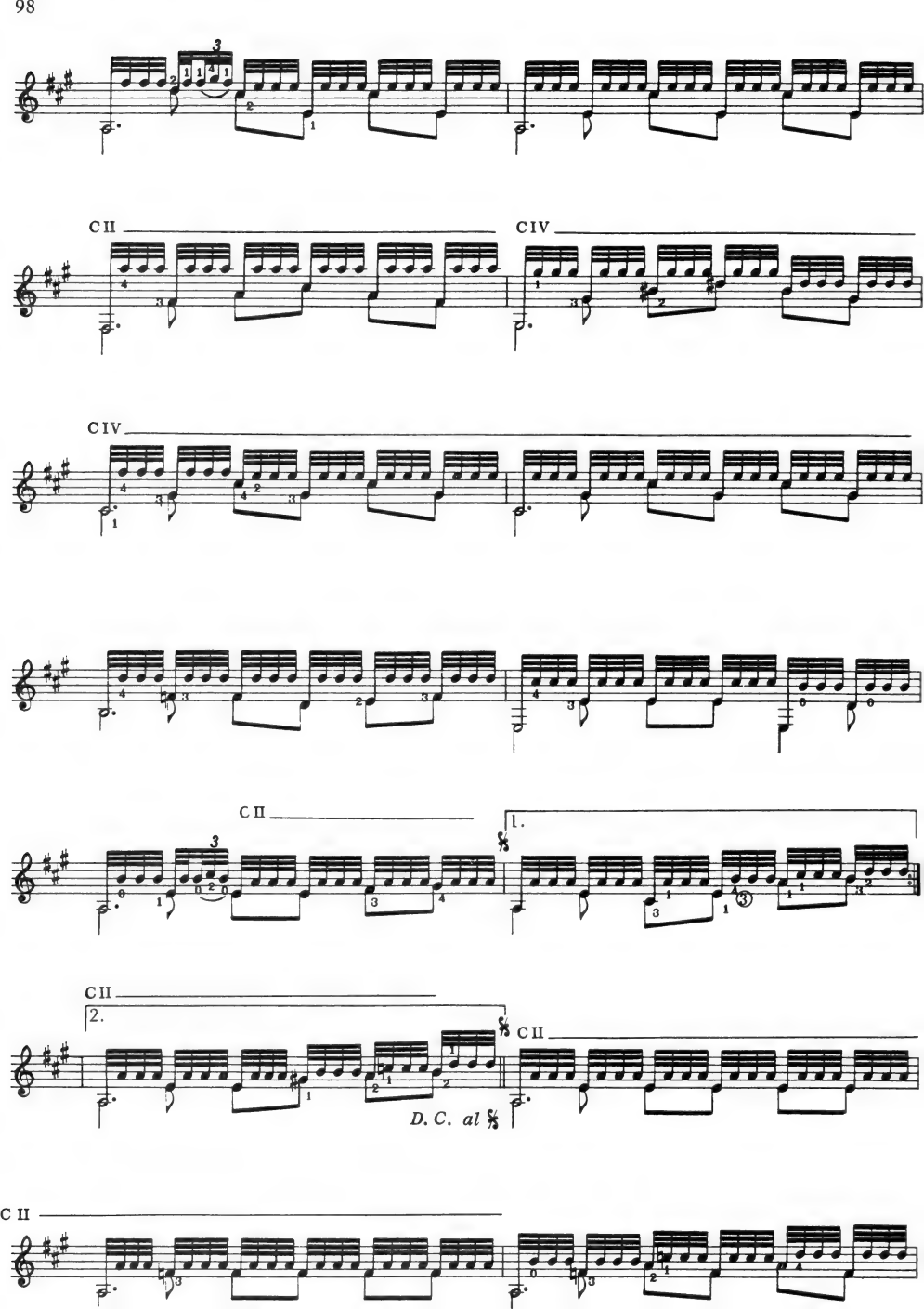


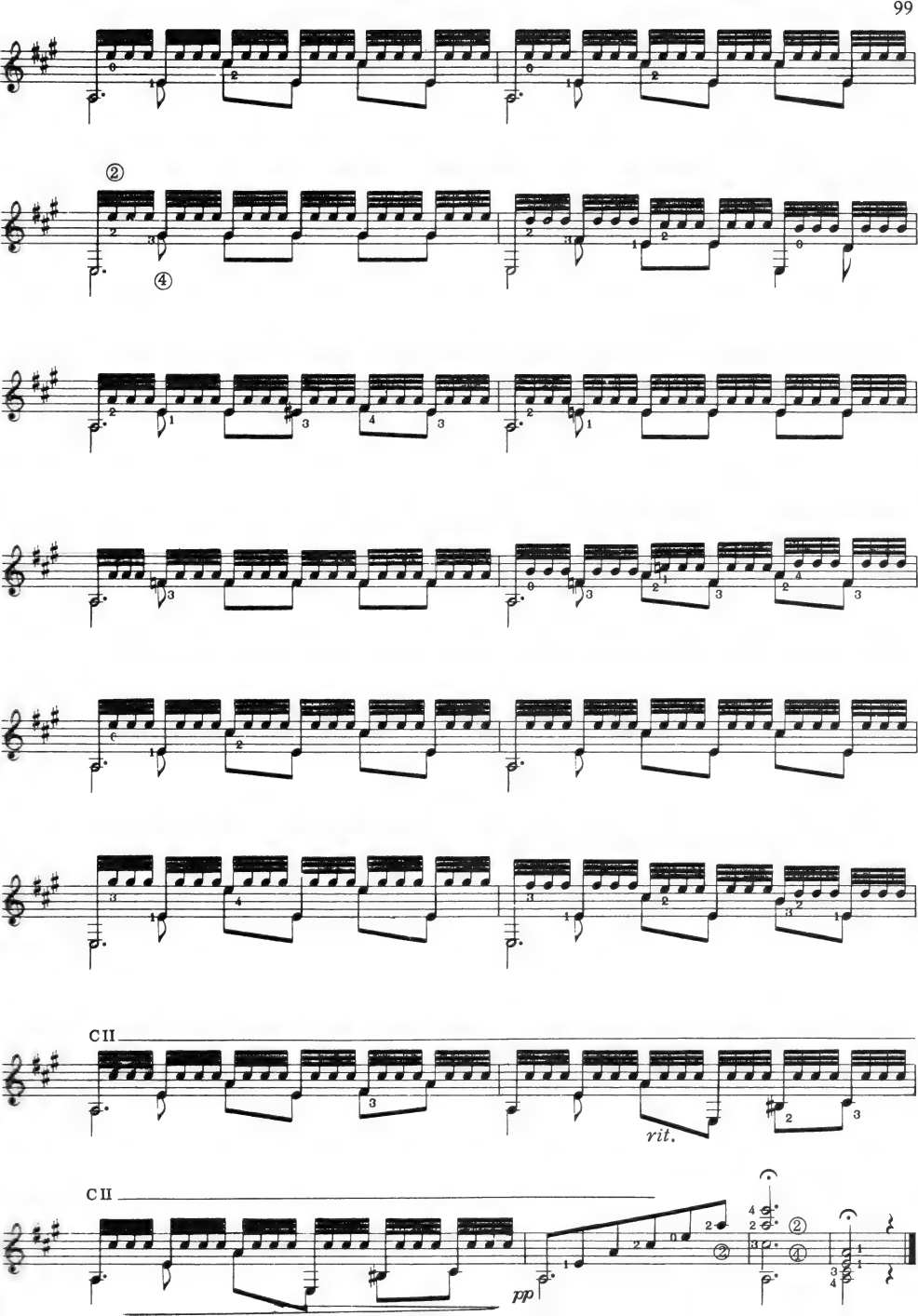
RECUERDOS DE LA ALHAMBRA

FRANCISCO TARREGA
(1854-1909)

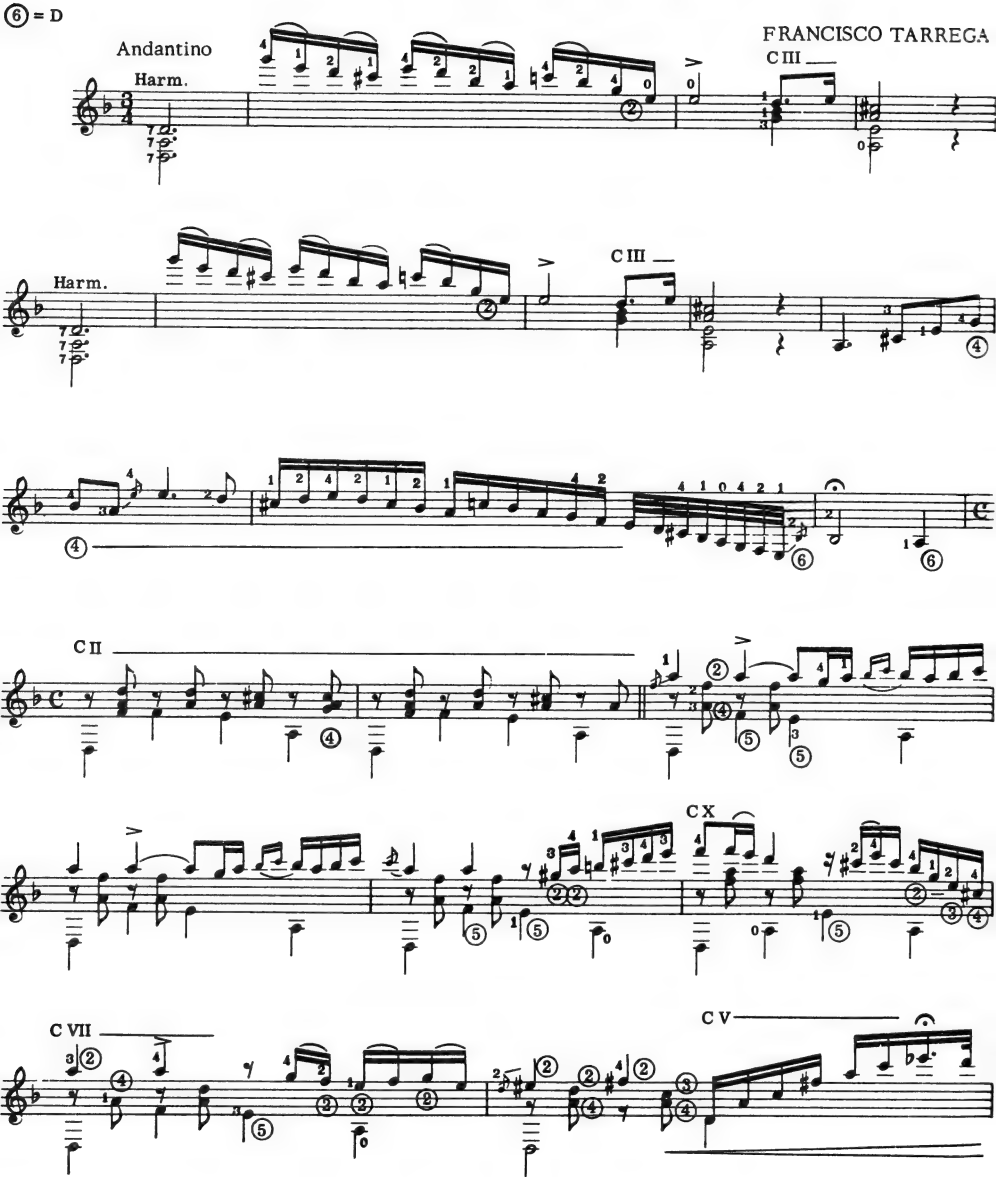


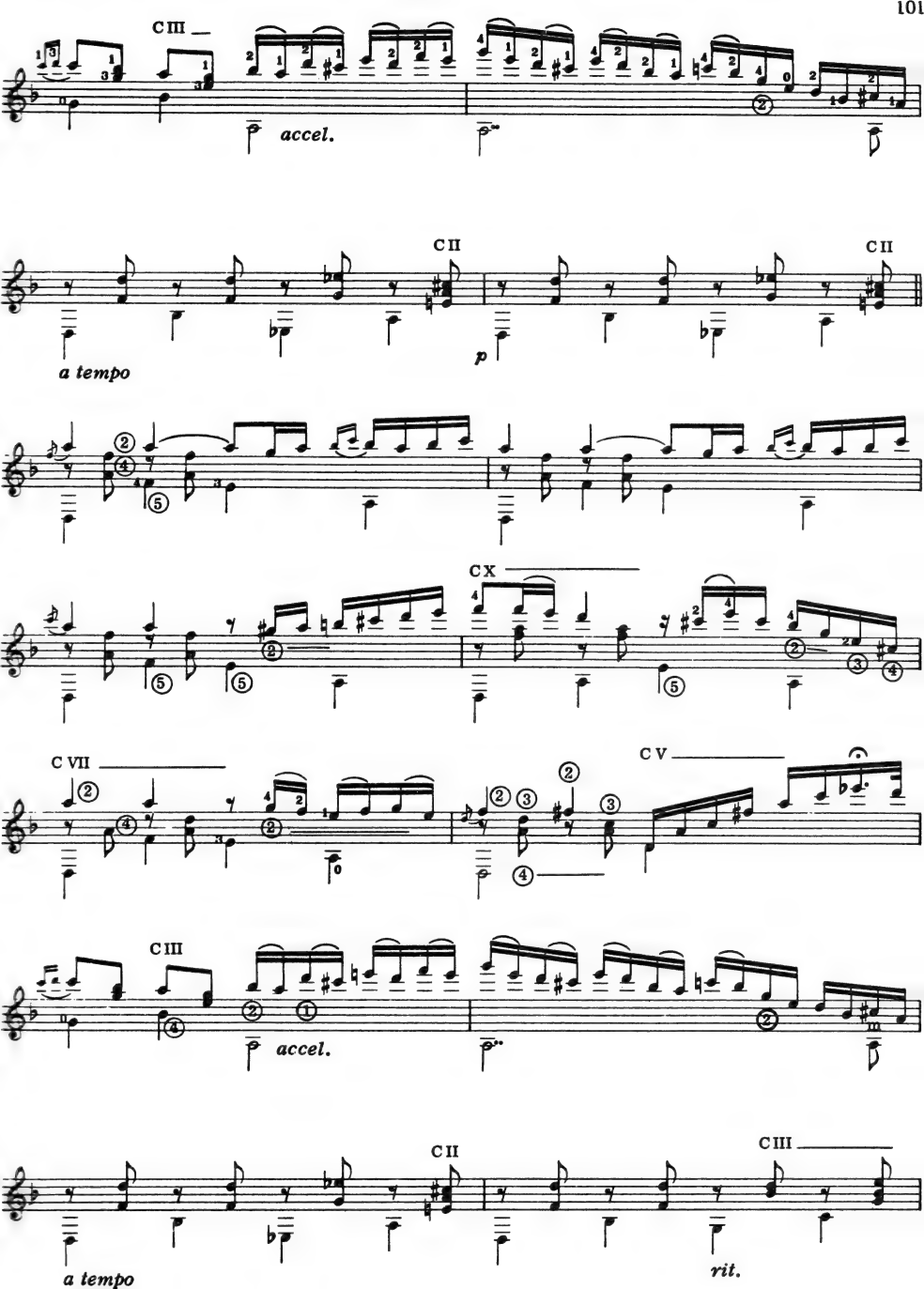

②
④
③
⑥
④
p a m
③
④
⑤
C I
C II

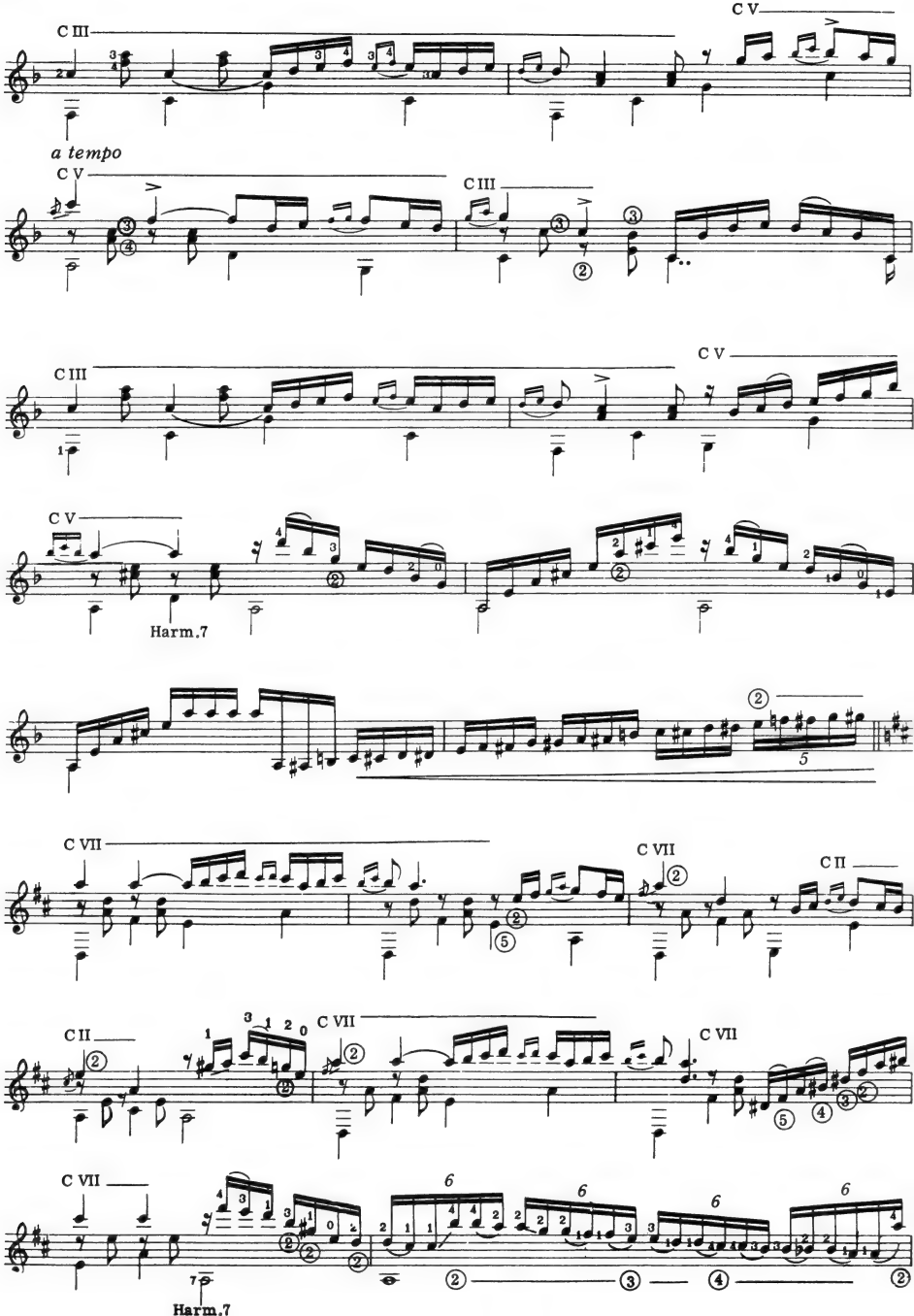

C II
C IV
C IV
C II
1.
2.
C II
D. C. al 𝄋
C II

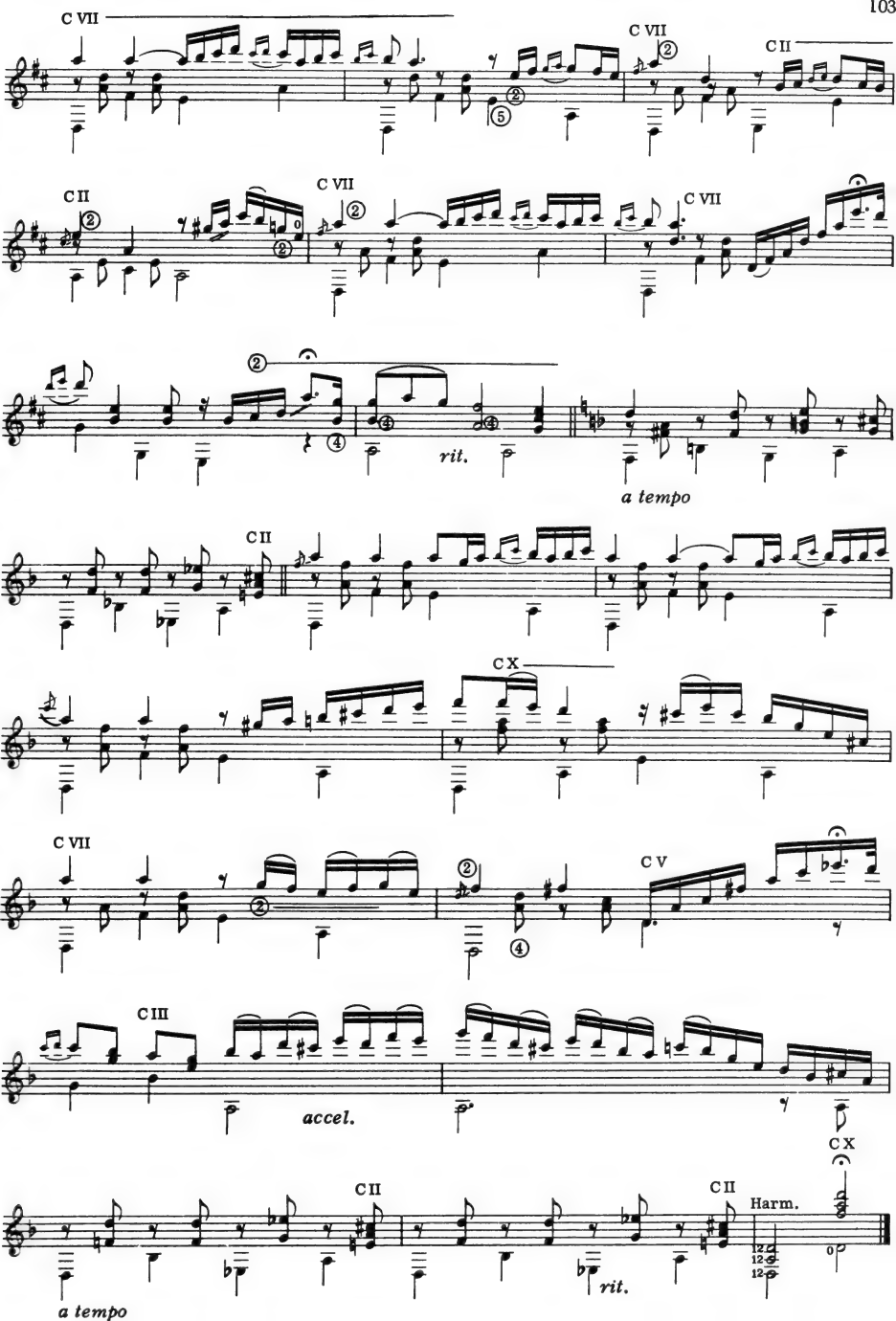

CII
rit.
CII
pp

CAPRICHO ARABE

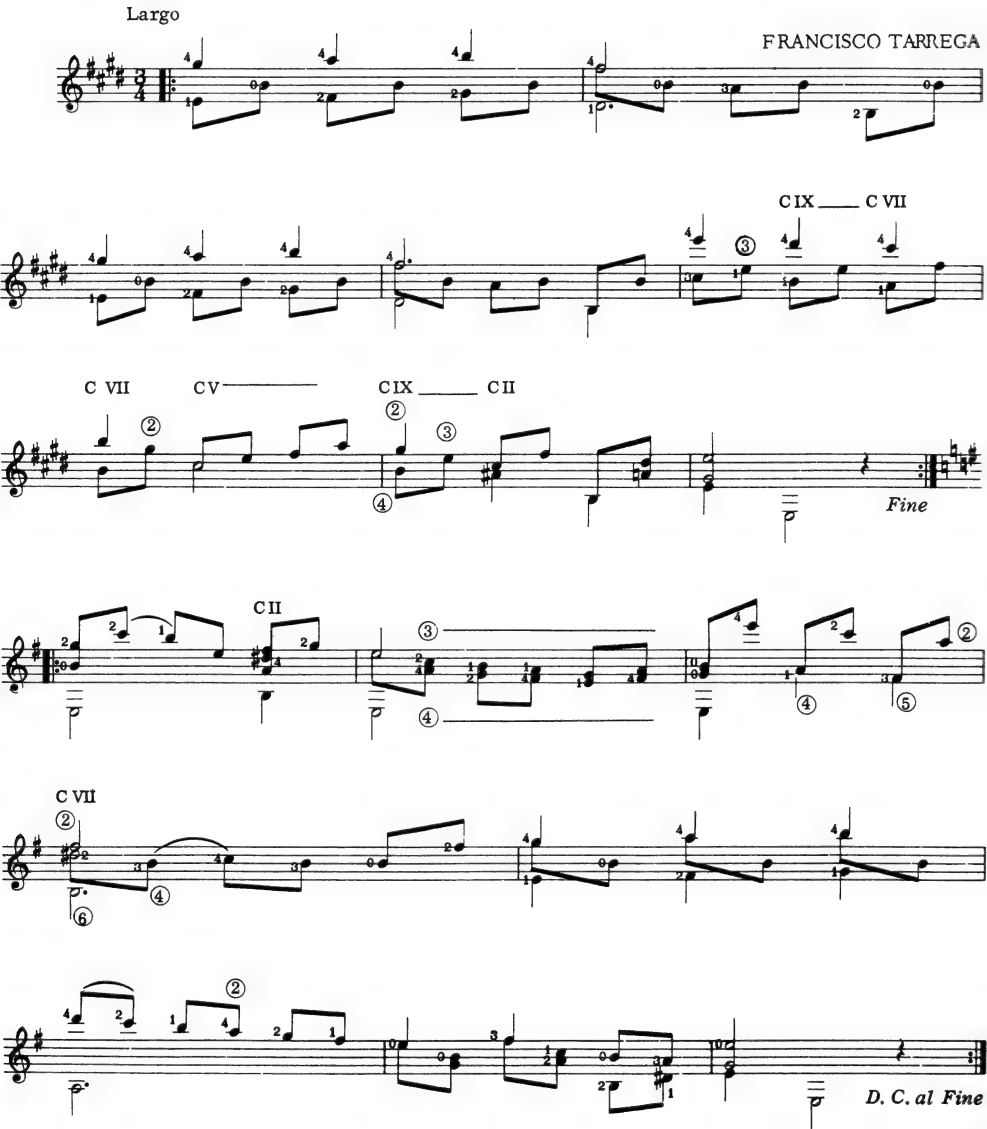



C III
accel.
C II
C II
a tempo
p
C X
C VII
C V
C III
accel.
C II
C III
a tempo
rit.


C III
C V
a tempo
C V
C III
C III
C V
C V
Harm.7
C VII
C VII
C II
C II
C VII
C VII
C VII
Harm.7

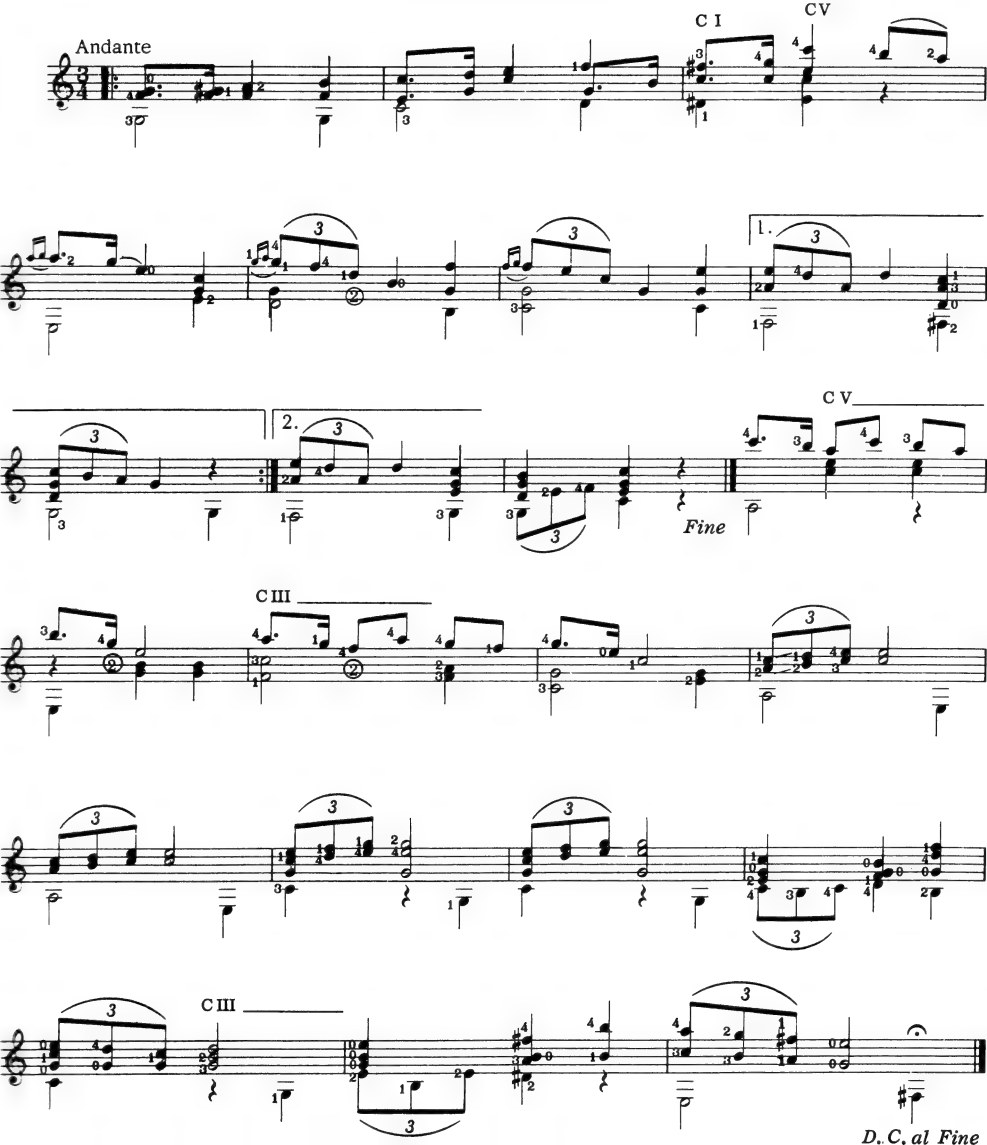

C VII
C VII
C II
C II
C VII
C VII
rit.
a tempo
C II
C X
C VII
C V
C III
accel.
C X
C II
C II
Harm.
a tempo
rit.

LAGRIMA


Largo
FRANCISCO TARREGA
C IX ___ C VII
C VII
C V
C IX ___ C II
Fine
C II
C VII
D. C. al Fine

MAZURCA

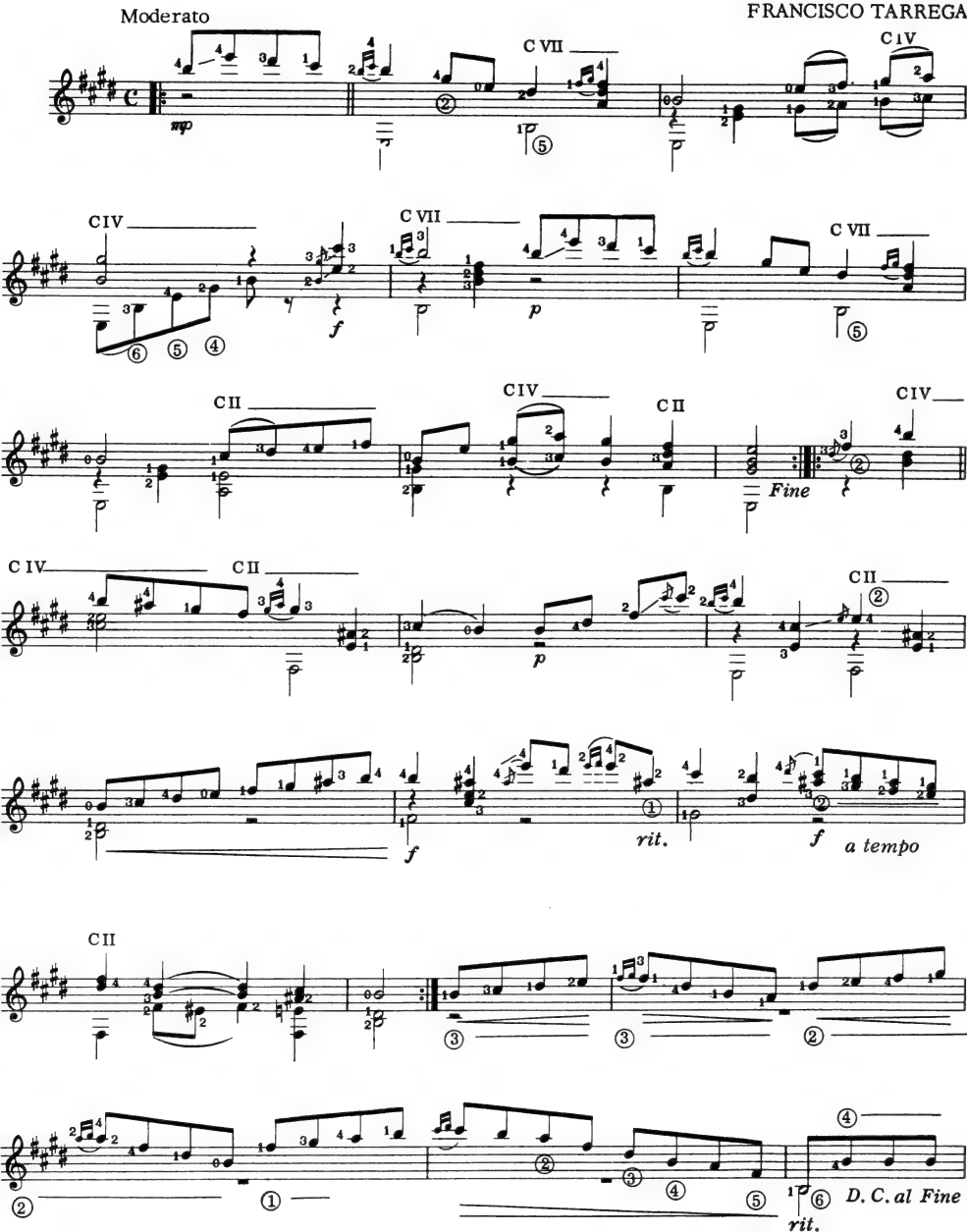
FRANCISCO TARREGA



PAVANA

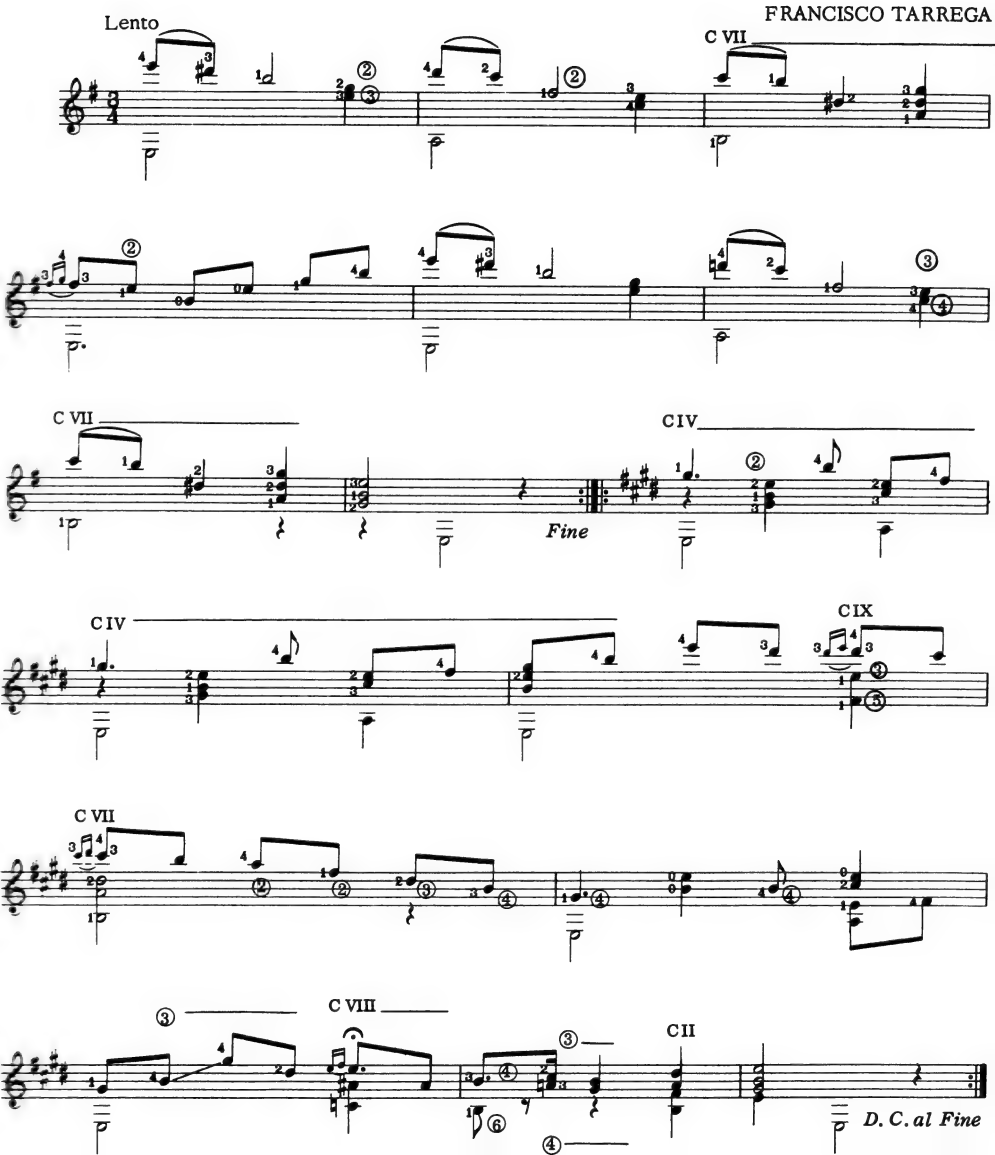
Moderato

FRANCISCO TARREGA

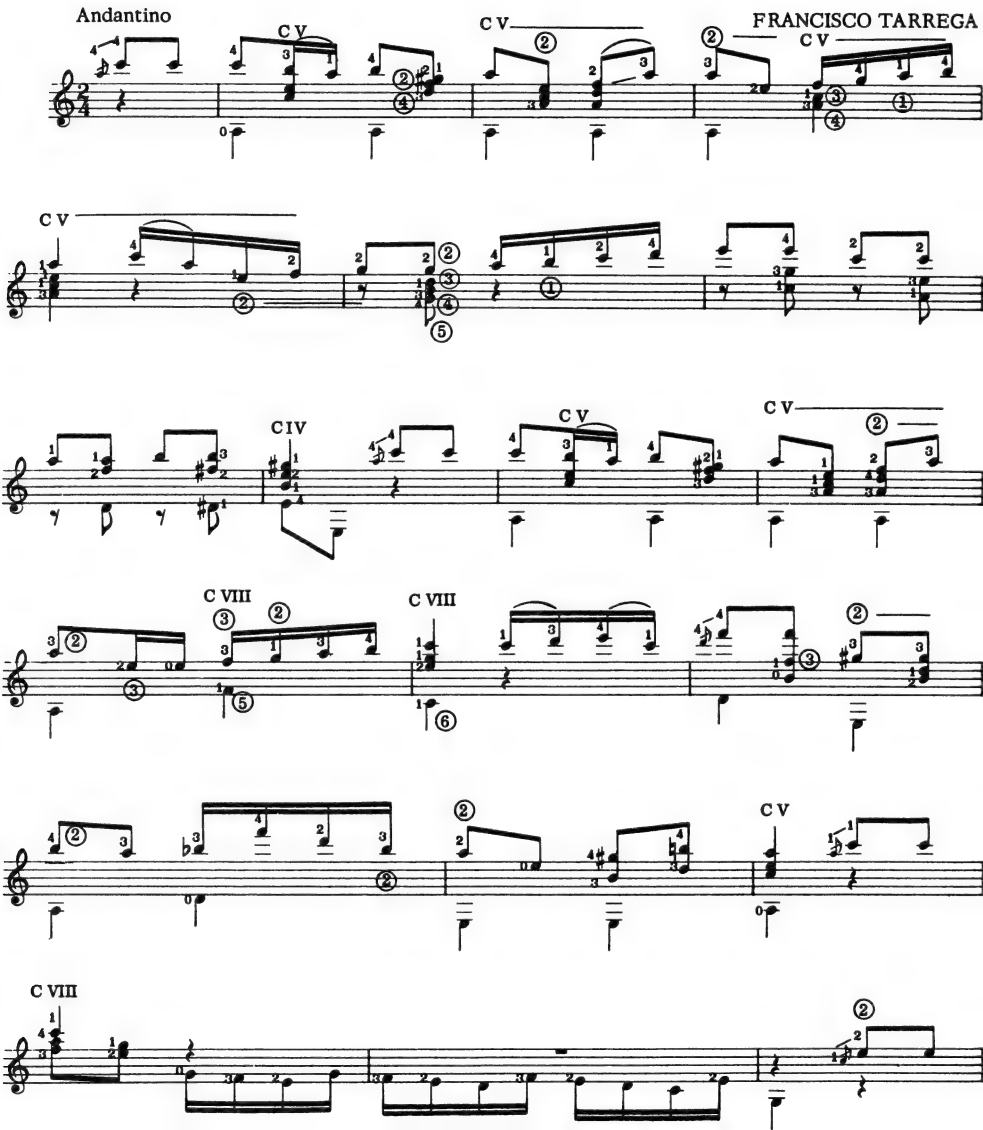


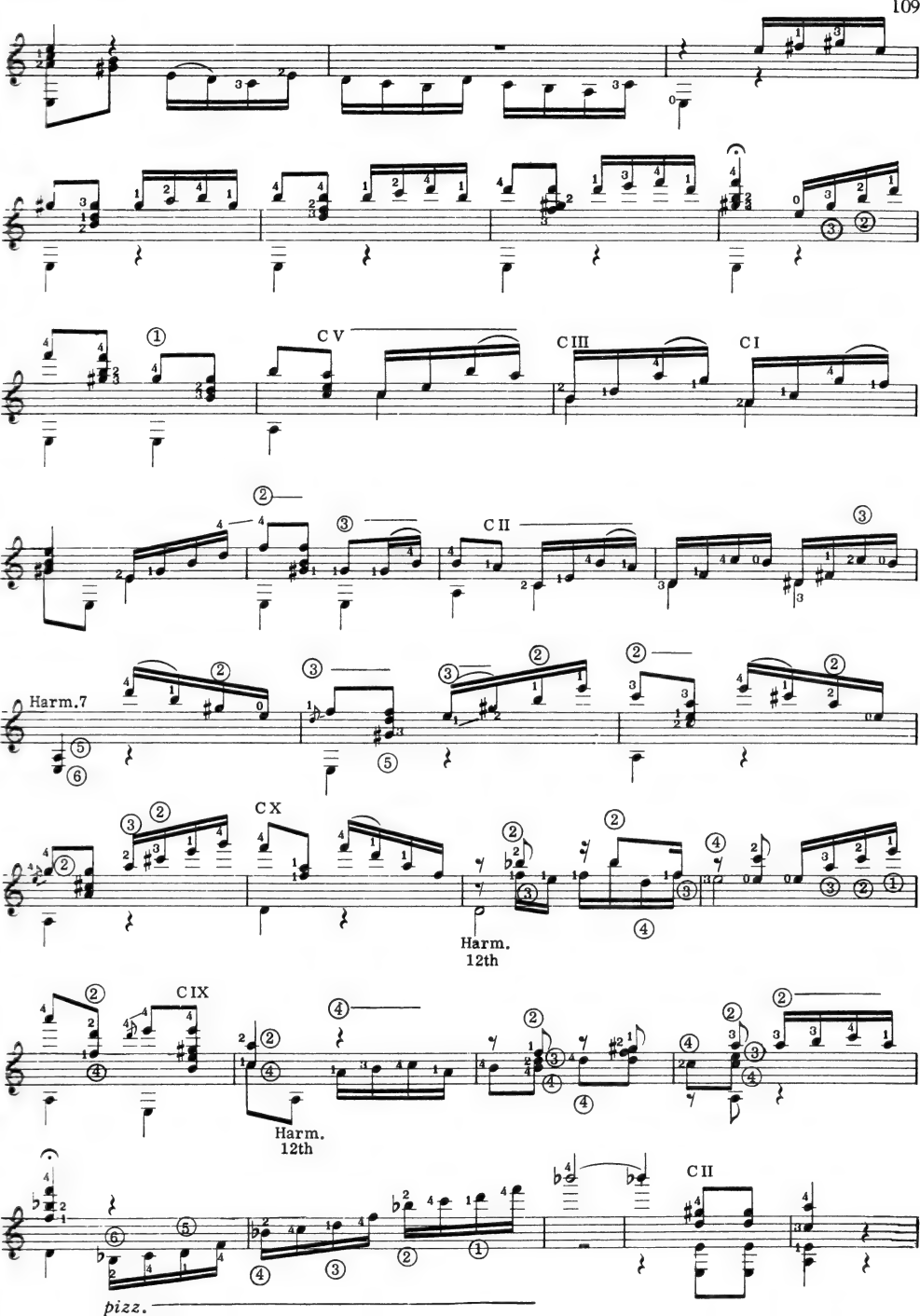
ADELITA

FRANCISCO TARREGA



MARIA

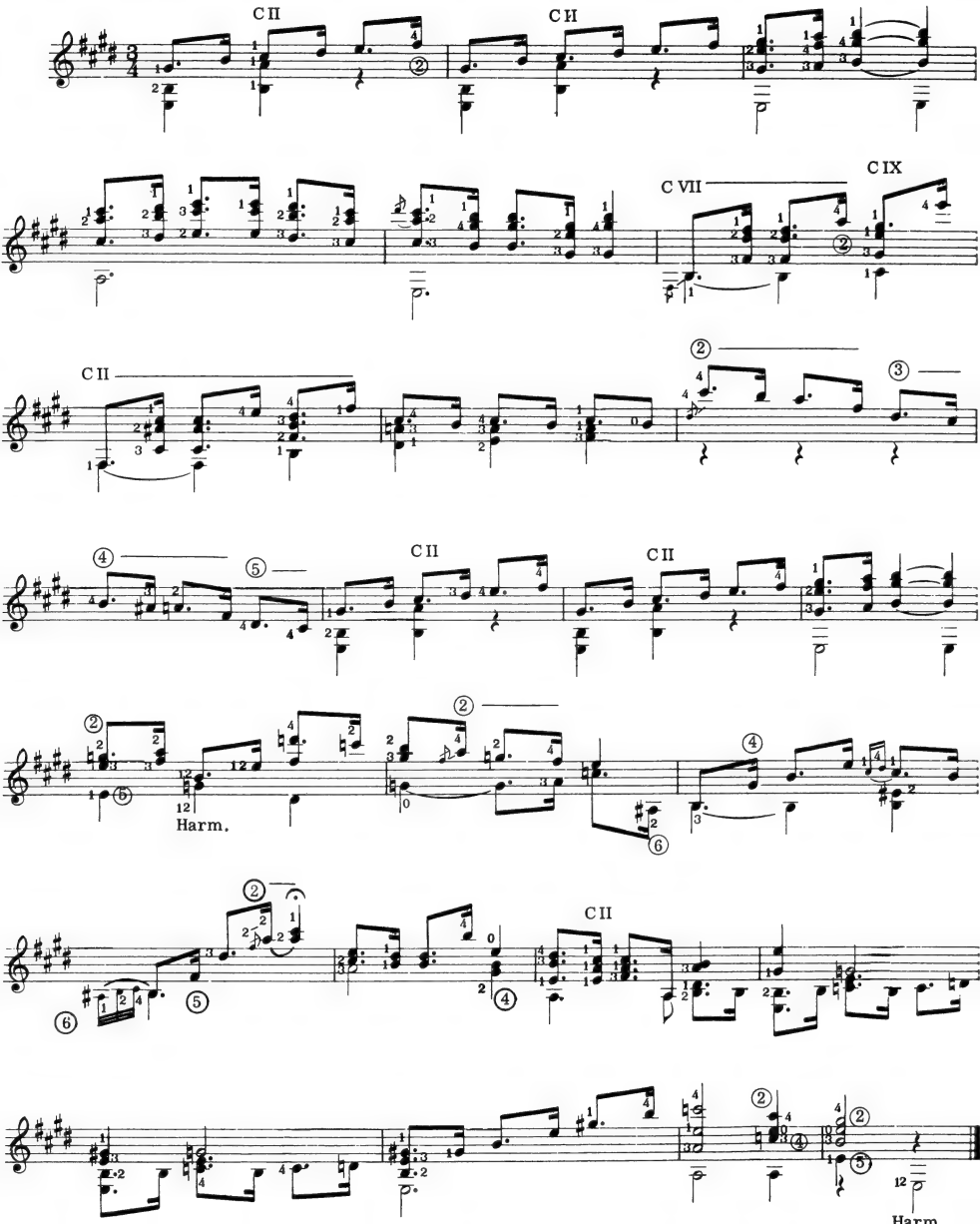

Andantino
FRANCISCO TARREGA
C V
C V
C V
C V
C V
C IV
C V
C V
C VIII
C VIII
C V
C VIII


C V
C III
C I
C II
Harm.7
C X
Harm.
12th
C IX
Harm.
12th
C II
pizz.

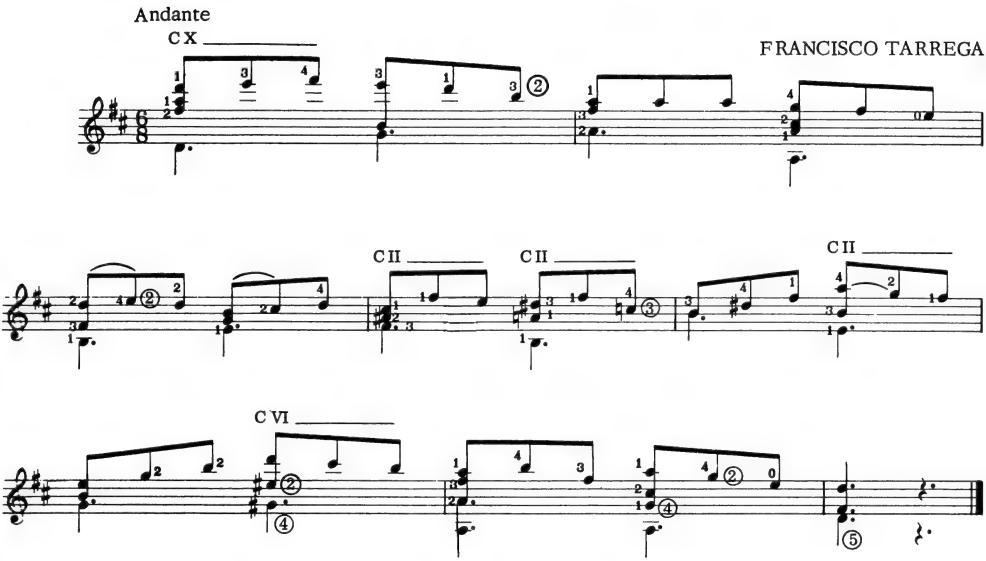
PRELUDE

Andante sostenuto

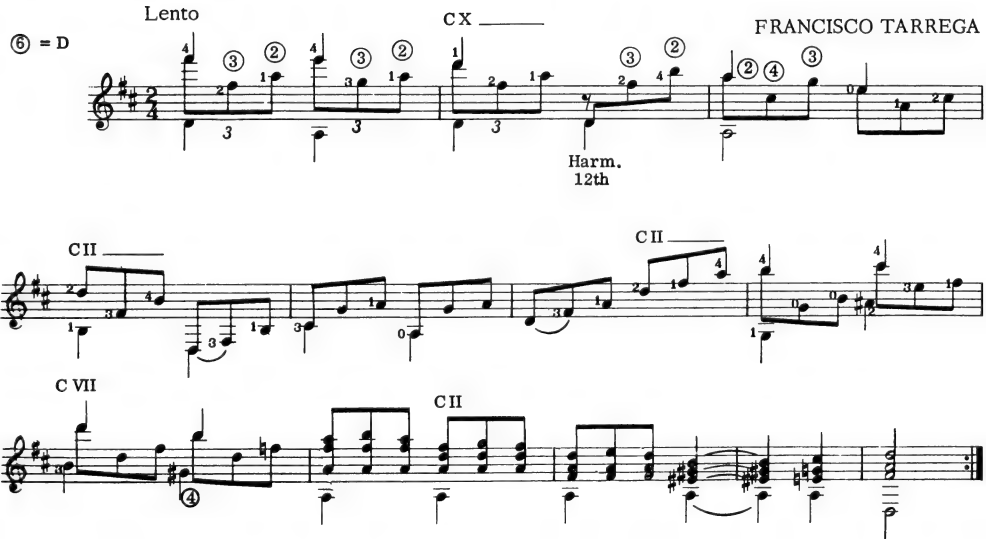
FRANCISCO TARREGA



PRELUDE

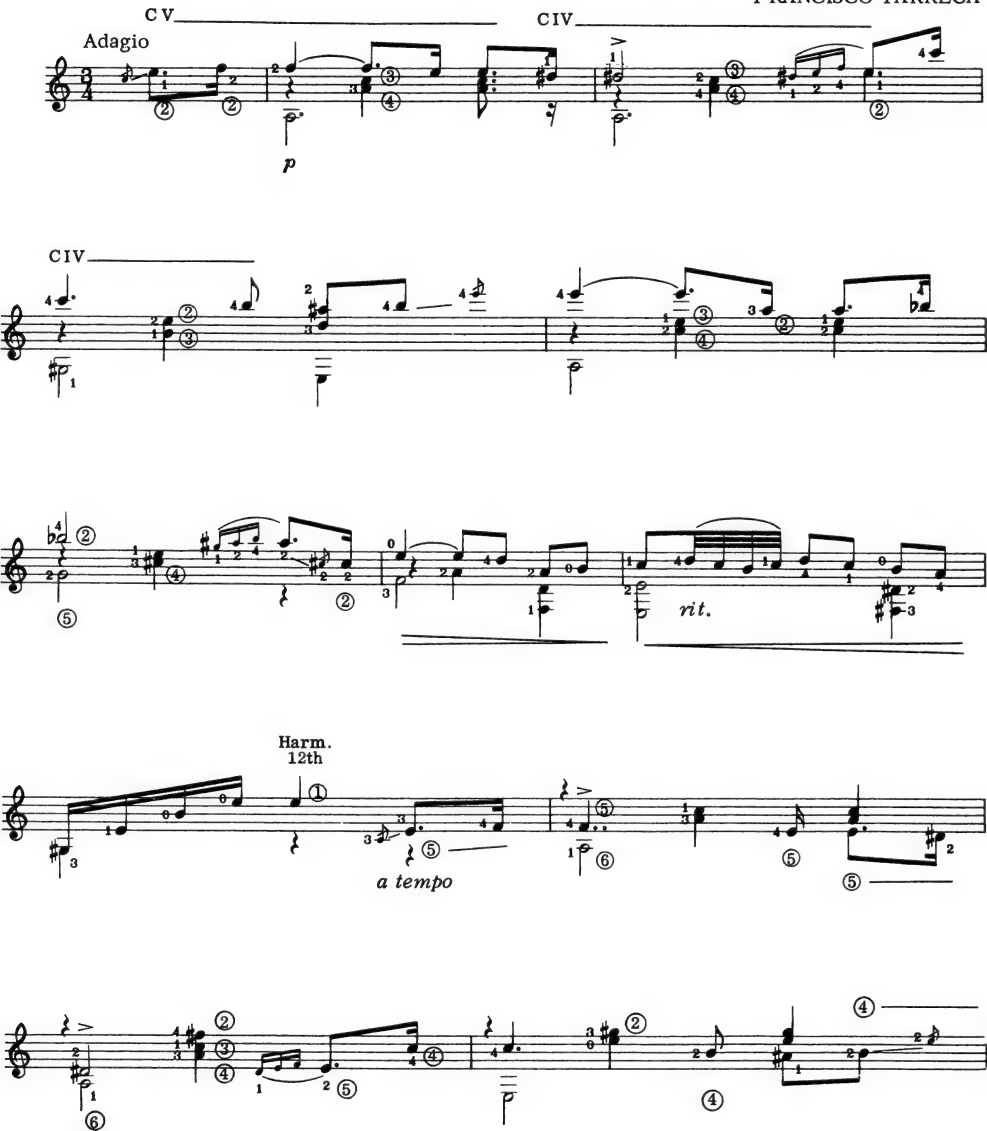


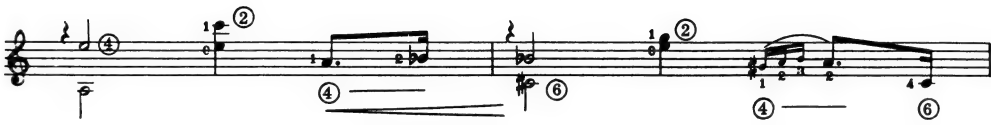
PRELUDE

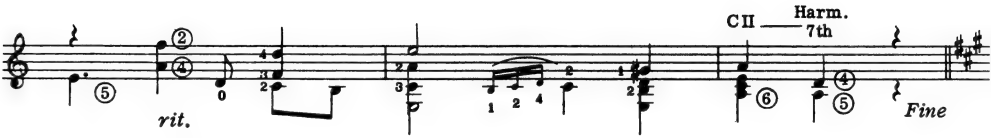


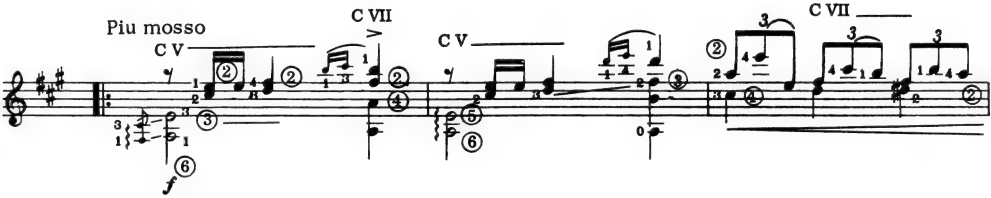
MARIETA

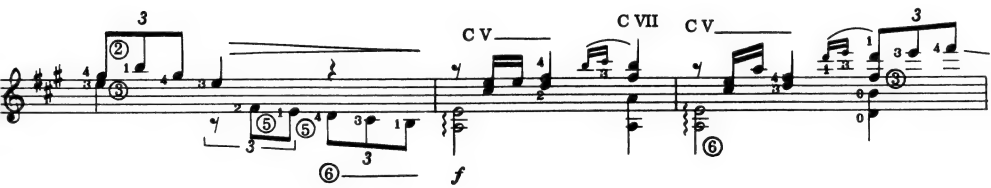
FRANCISCO TARREGA

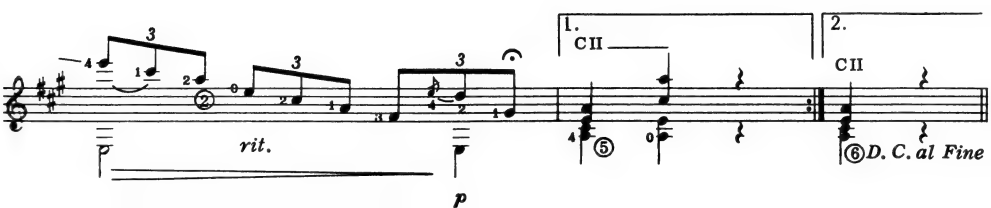





C II
Harm.
7th
rit.
Fine


Piu mosso
C V
C VII
C V
C VII
f

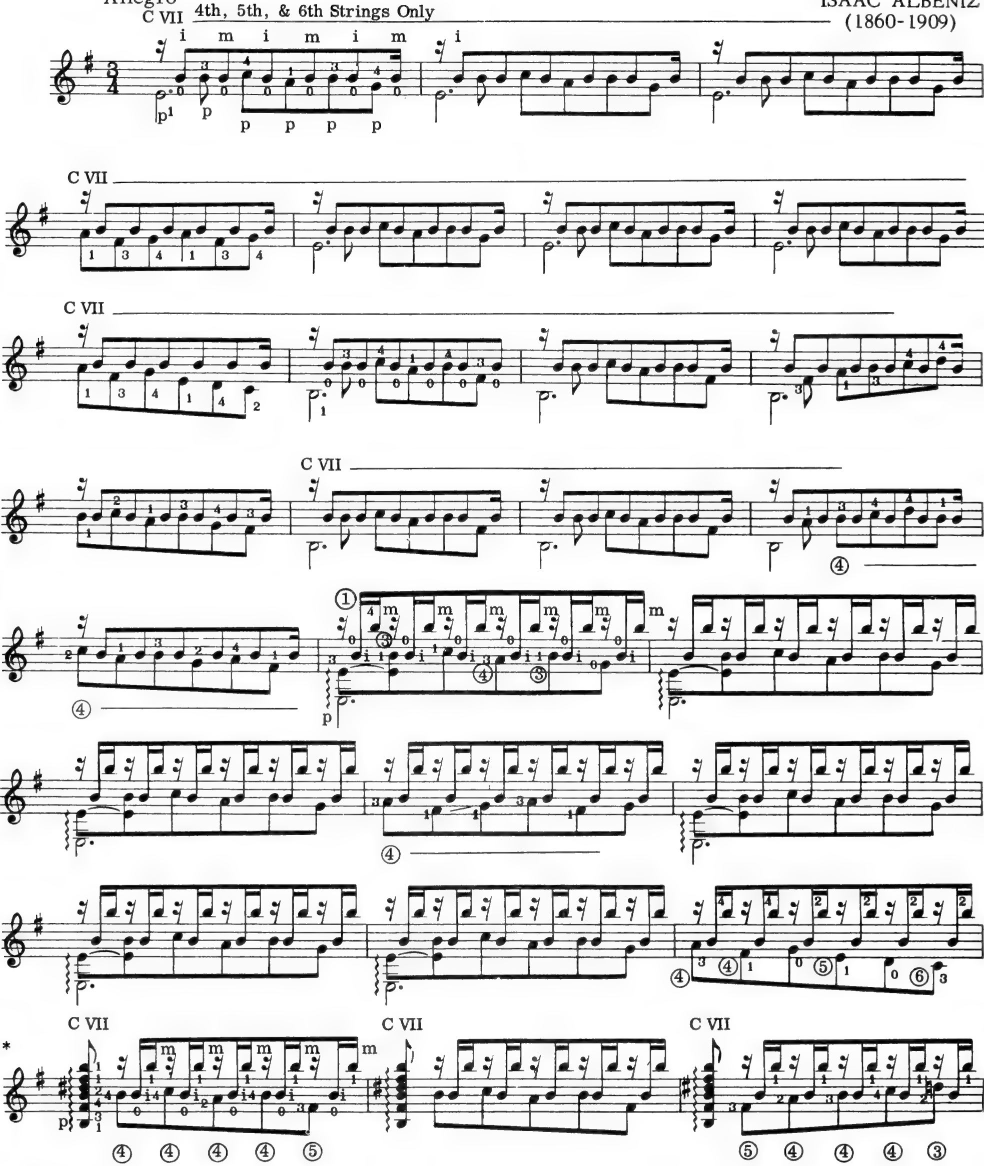

C V
C VII
C V
f


1.
C II
2.
C II
rit.
p
D. C. al Fine

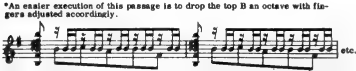
LEYENDA

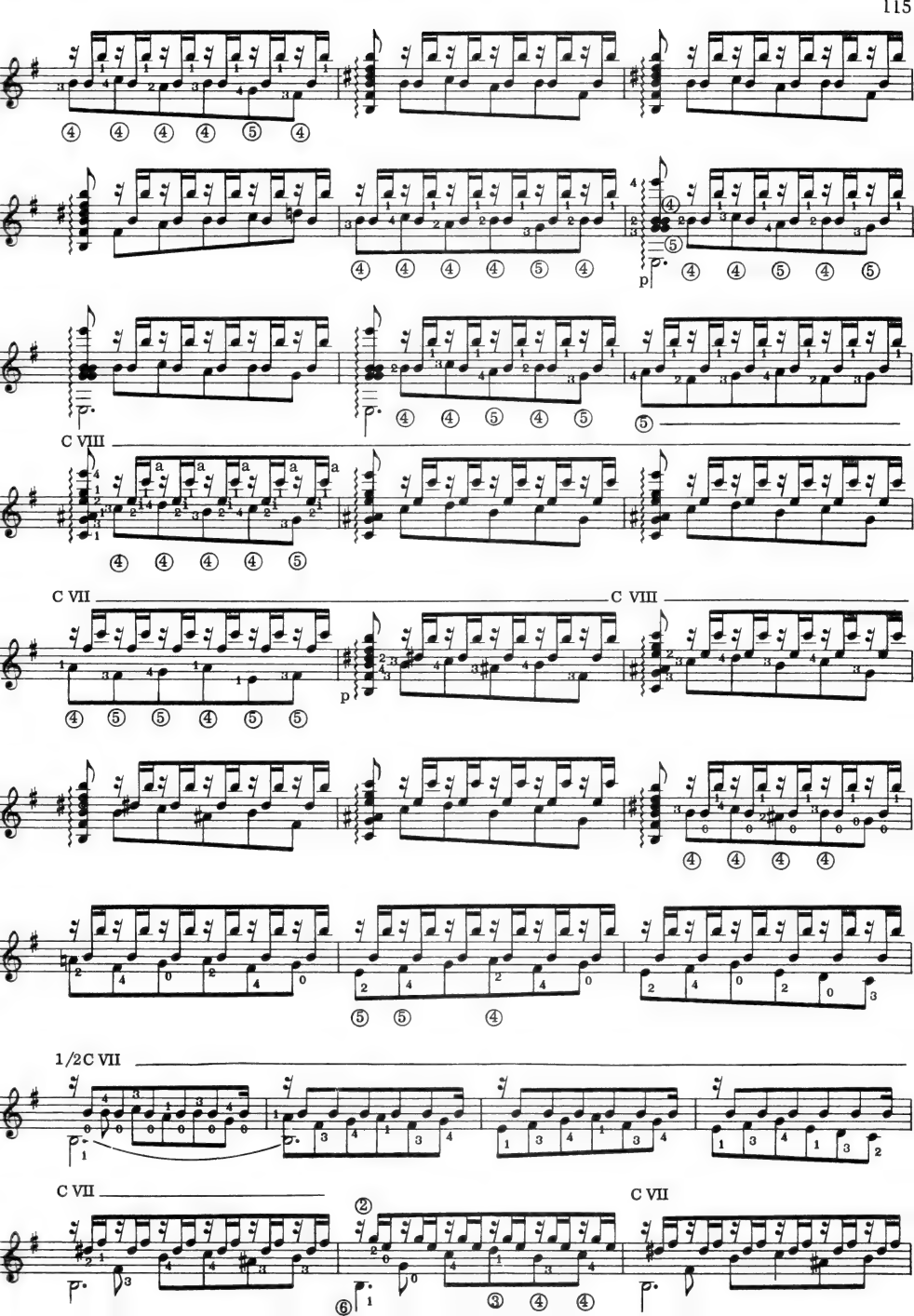
Allegro

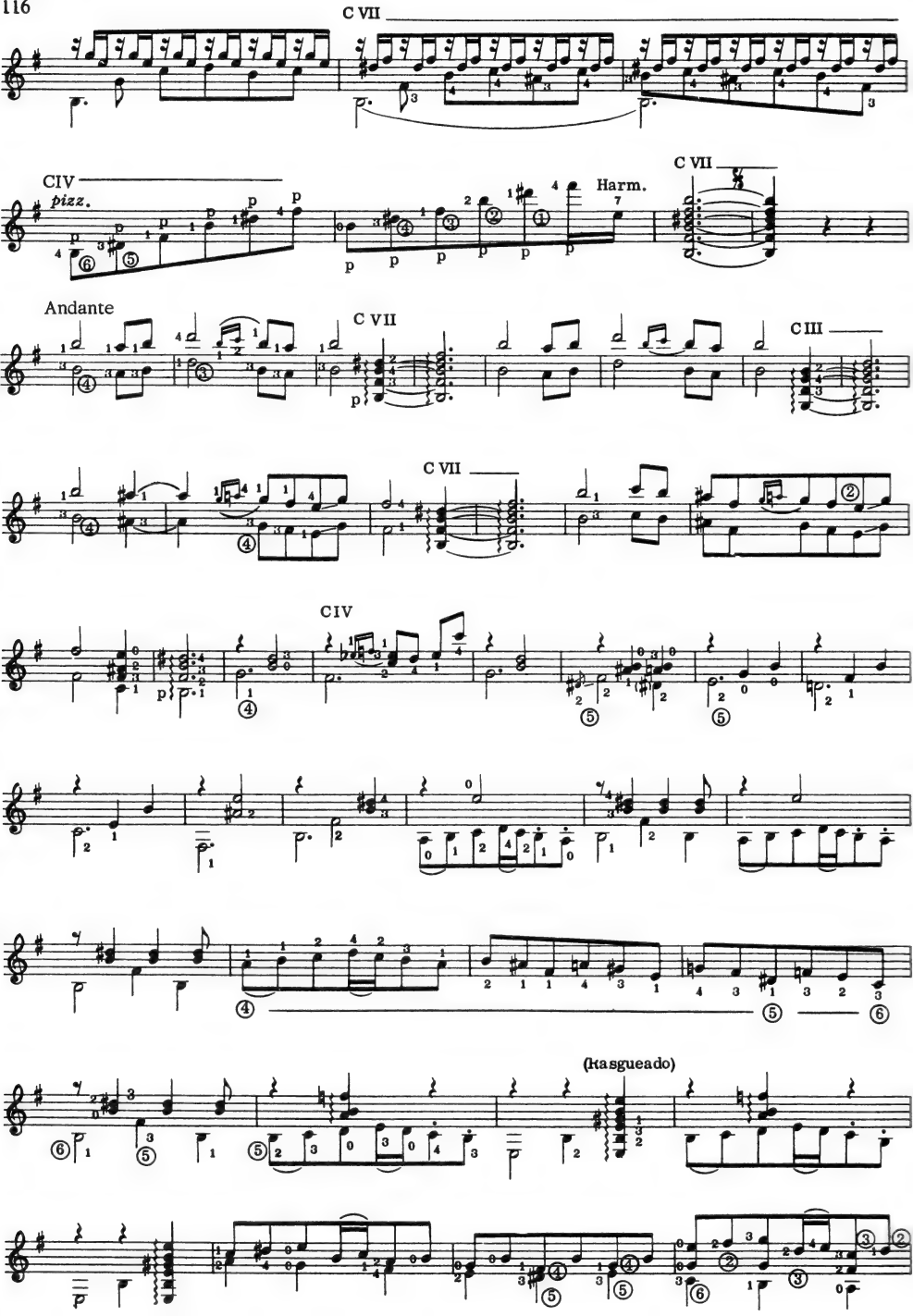
ISAAC ALBÉNIZ
(1860-1909)

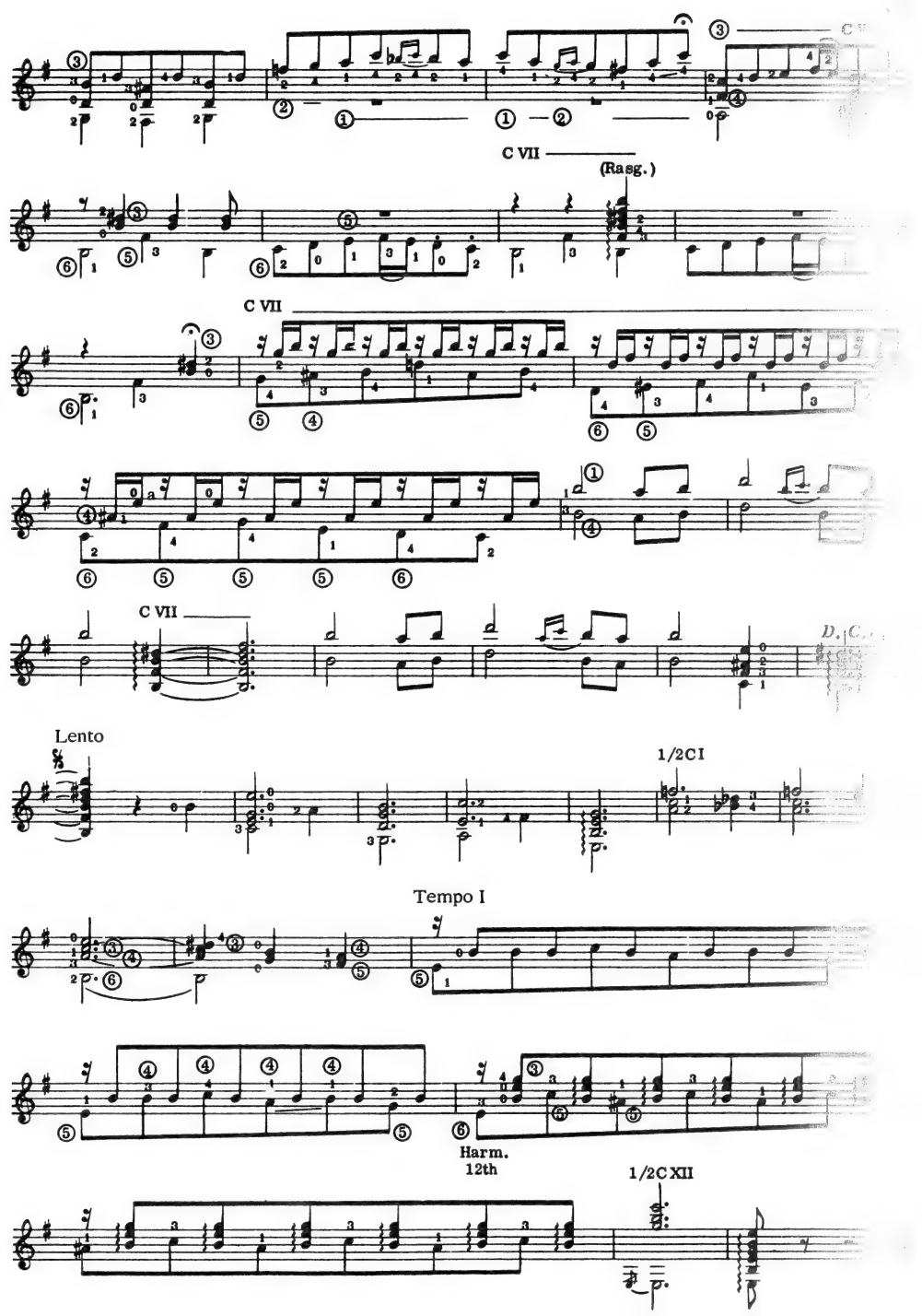


*An easier execution of this passage is to drop the top B an octave with fingers adjusted accordingly.




C VIII
C VII
C VIII
1/2C VII
C VII
C VII

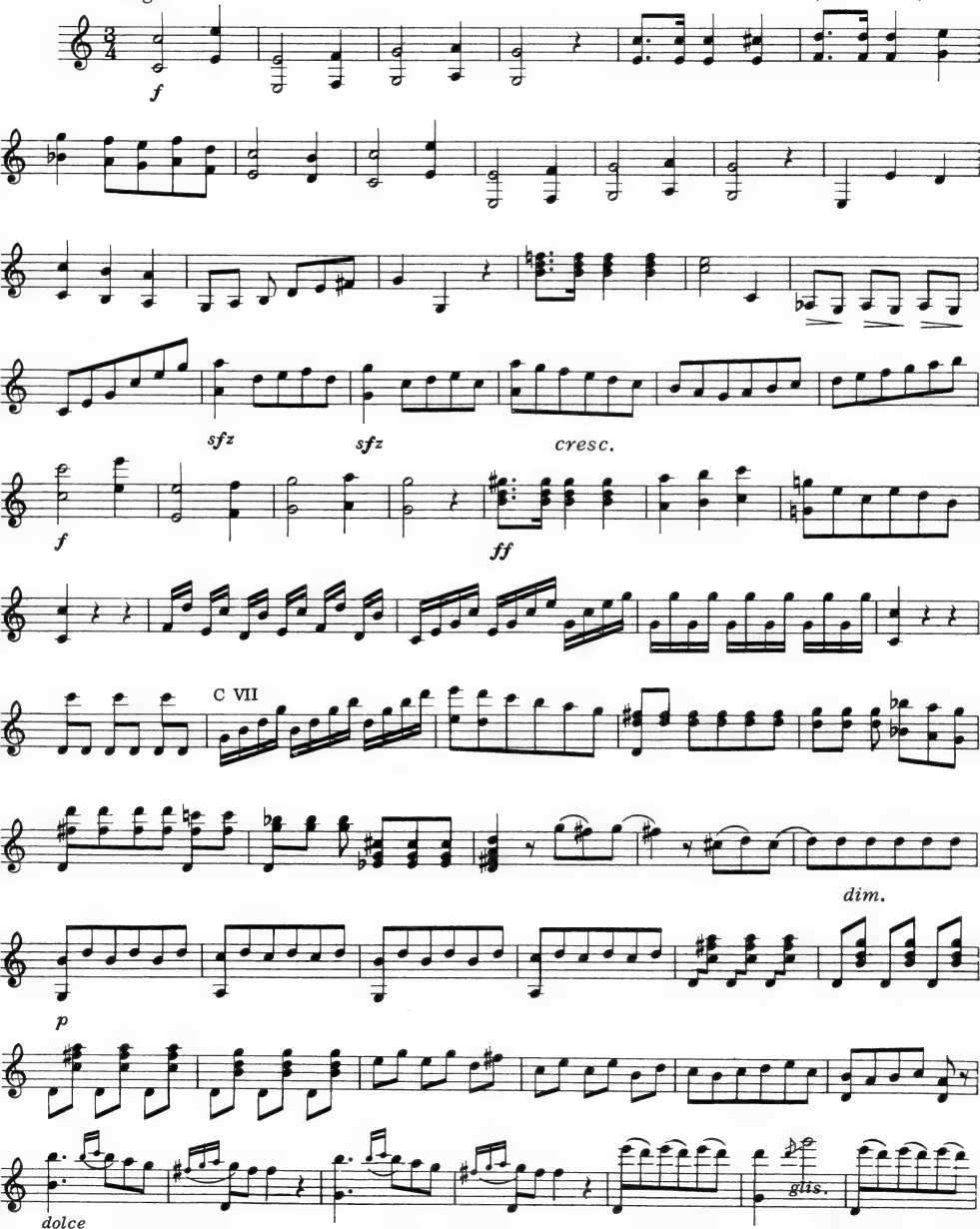

C VII
CIV
pizz.
Harm.
C VII
Andante
C VII
CIII
C VII
CIV
(Rasgueado)


C VII
(Rasg.)
C VII
C VII
Lento
1/2C I
Tempo I
Harm.
12th
1/2C XII

NOCTURNE DE SALON

Guitar One

FERNANDO CARULLI
(1770-1841)



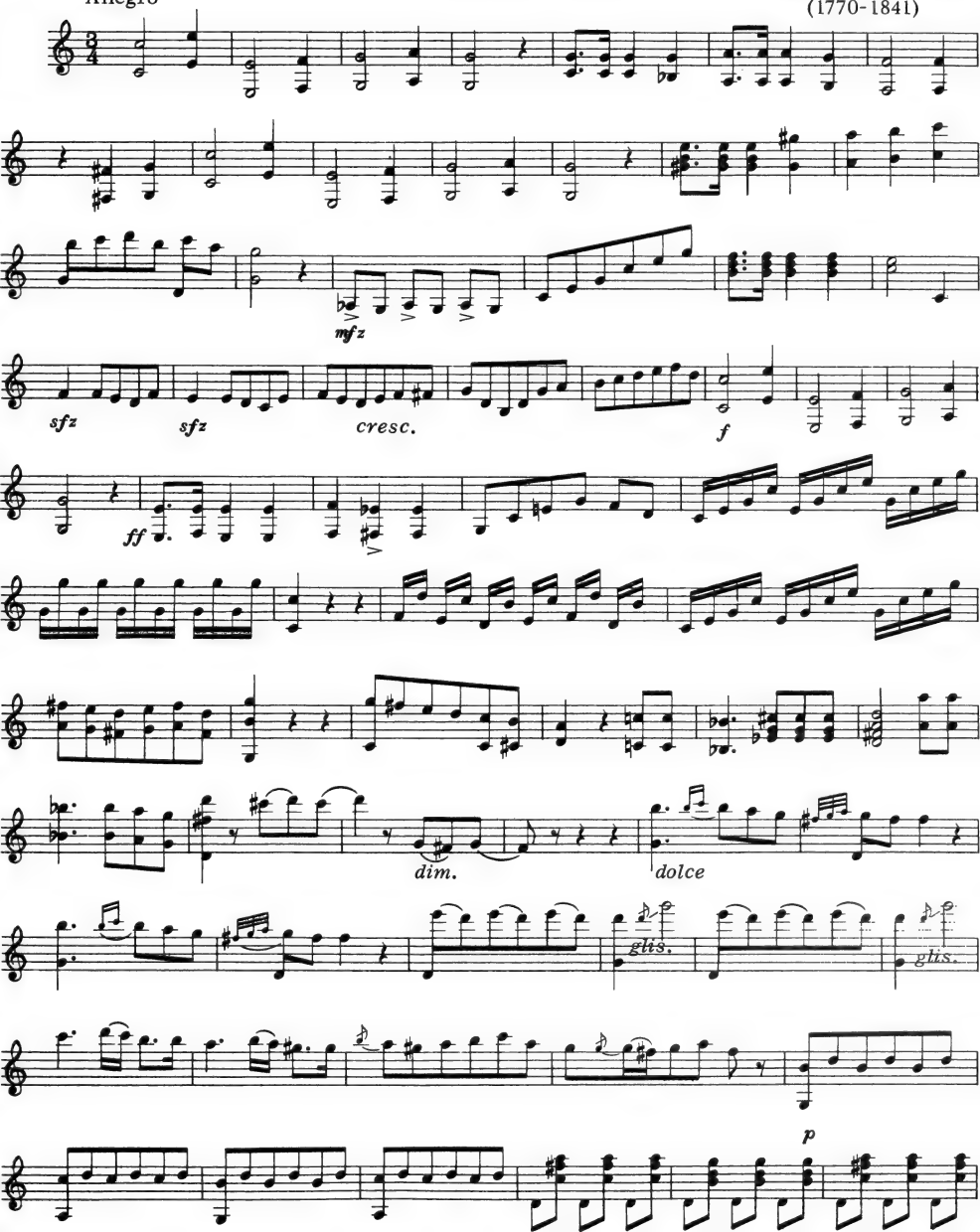
NOCTURNE DE SALON

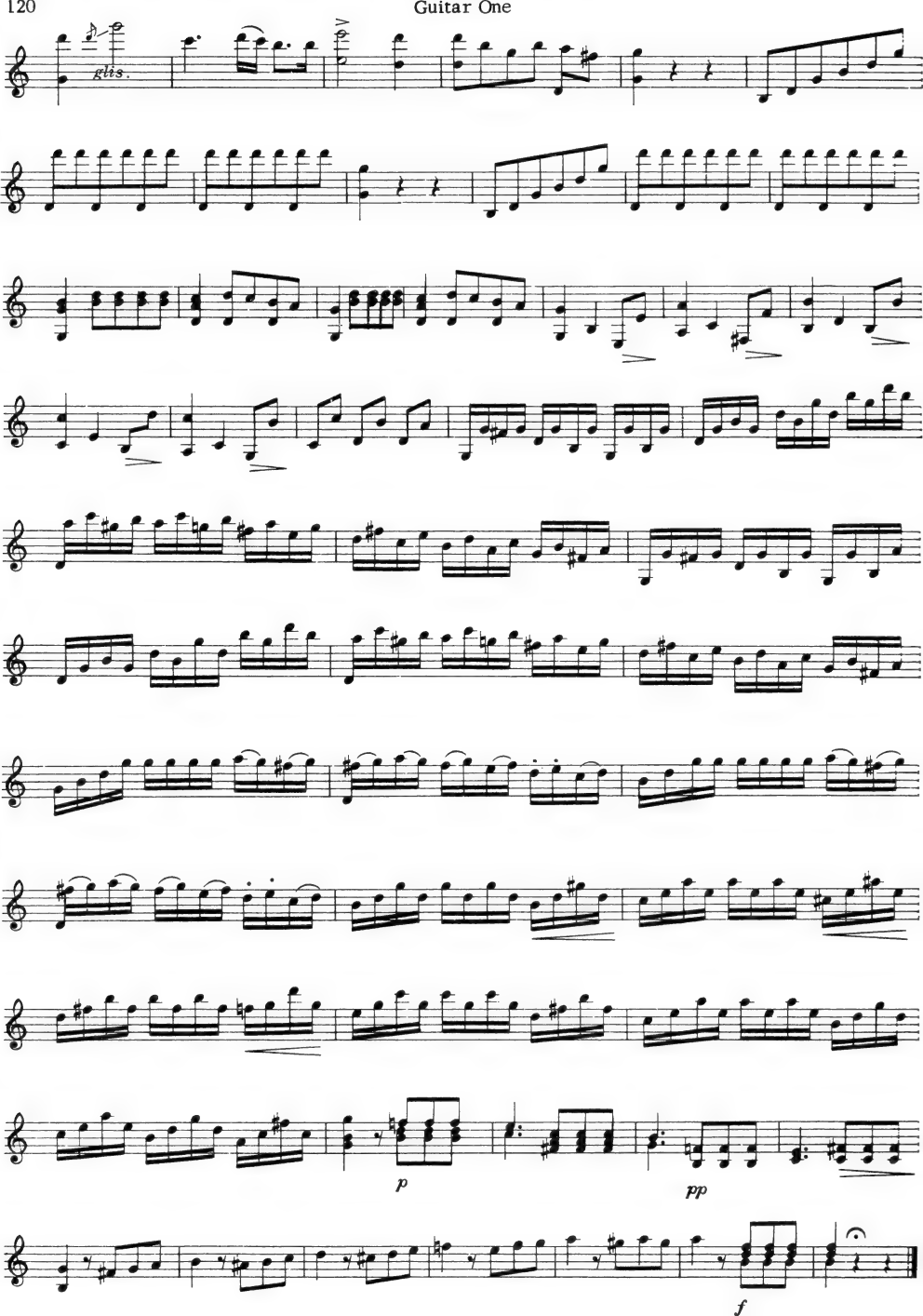
Guitar Two

Guitar Two

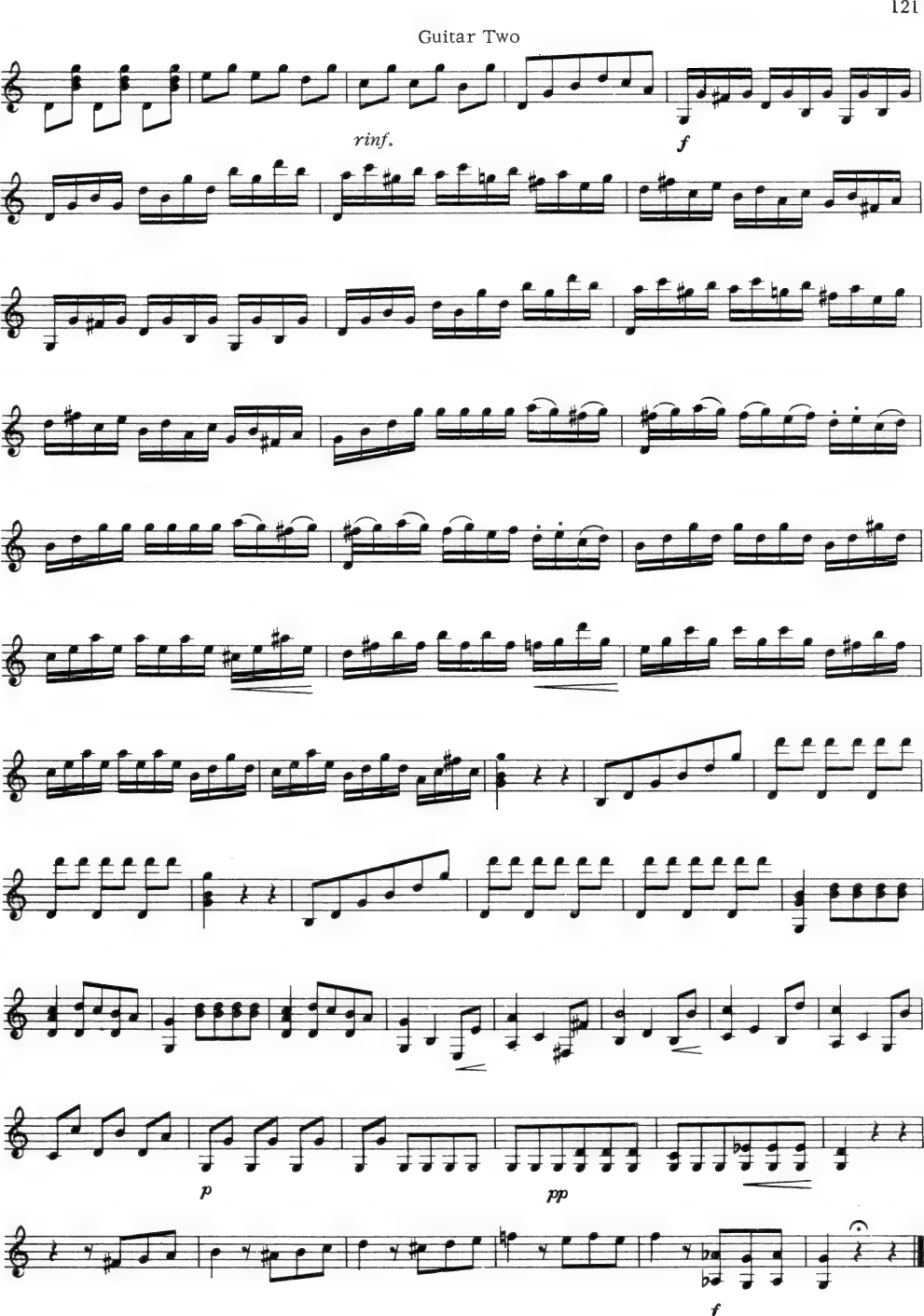
Allegro

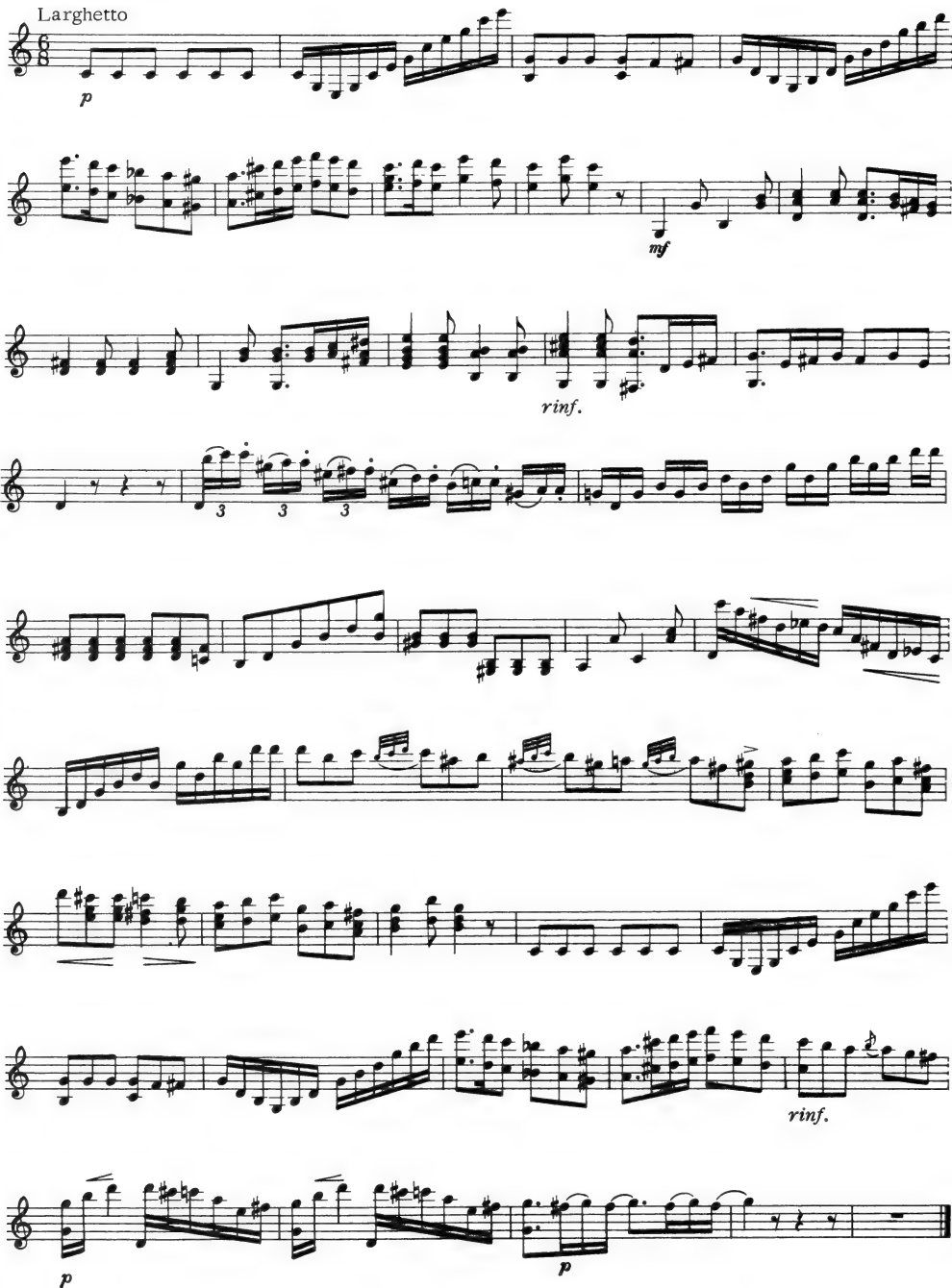
FERNANDO CARULLI
(1770-1841)



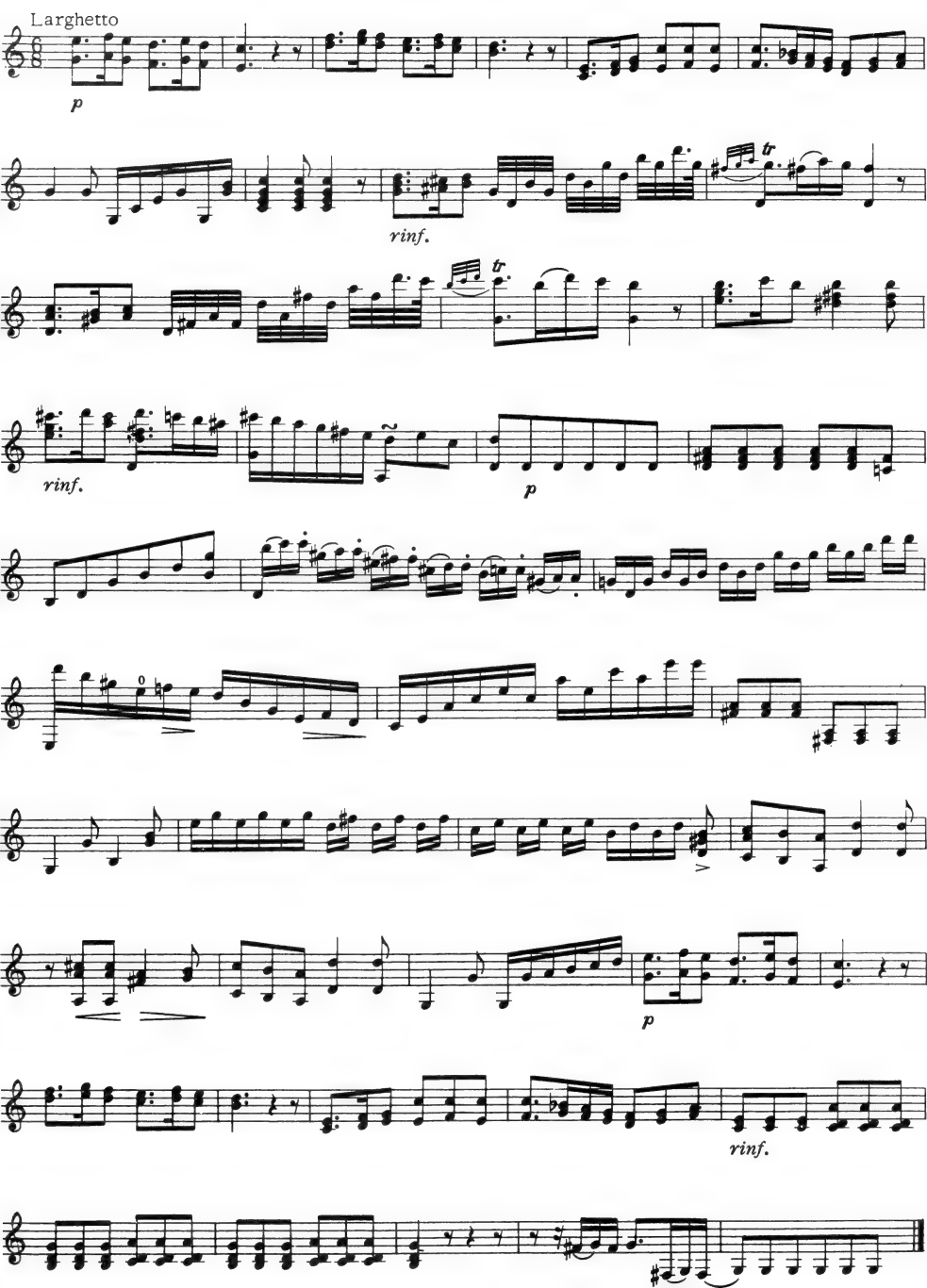

glis.
p
pp
f

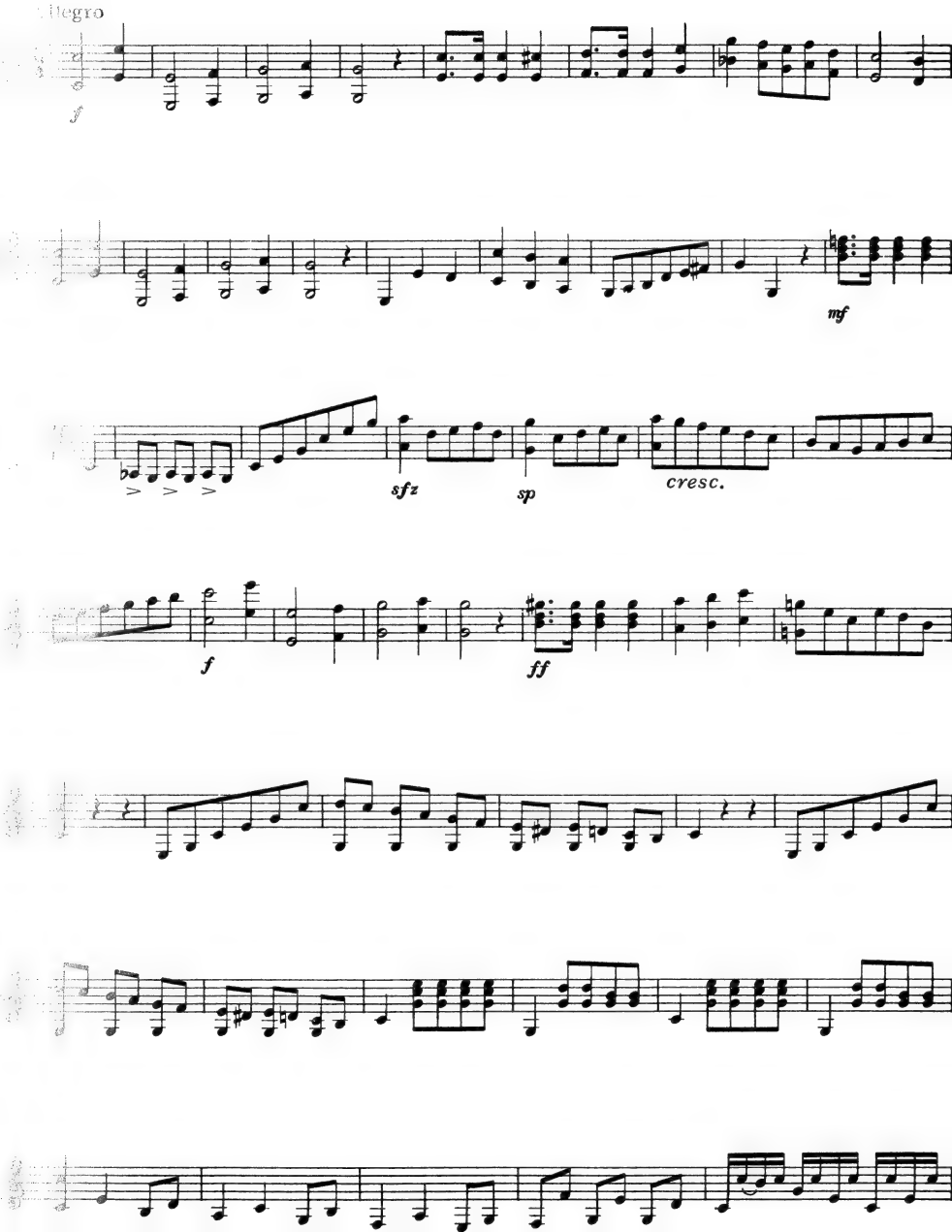
Guitar Two

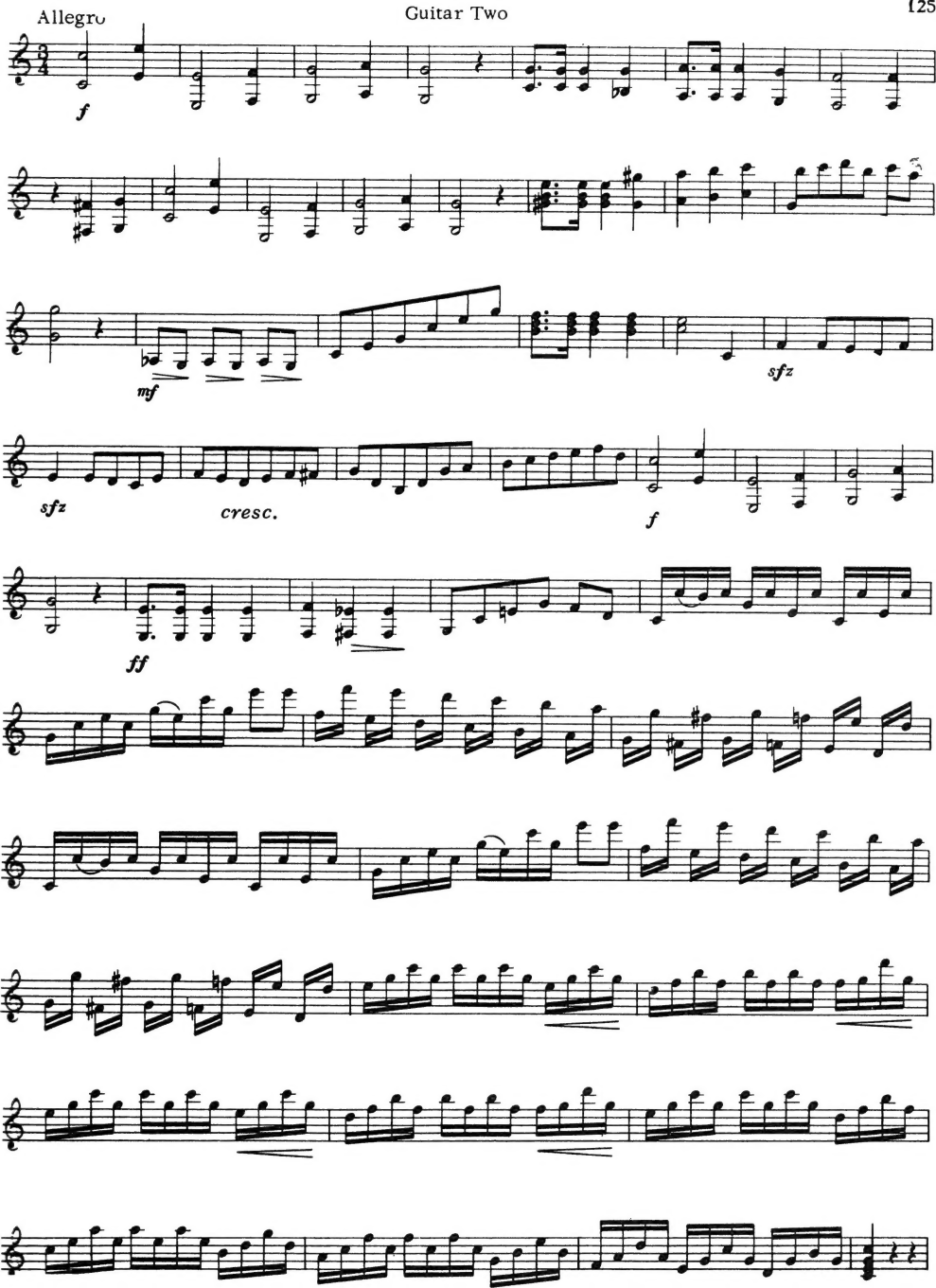


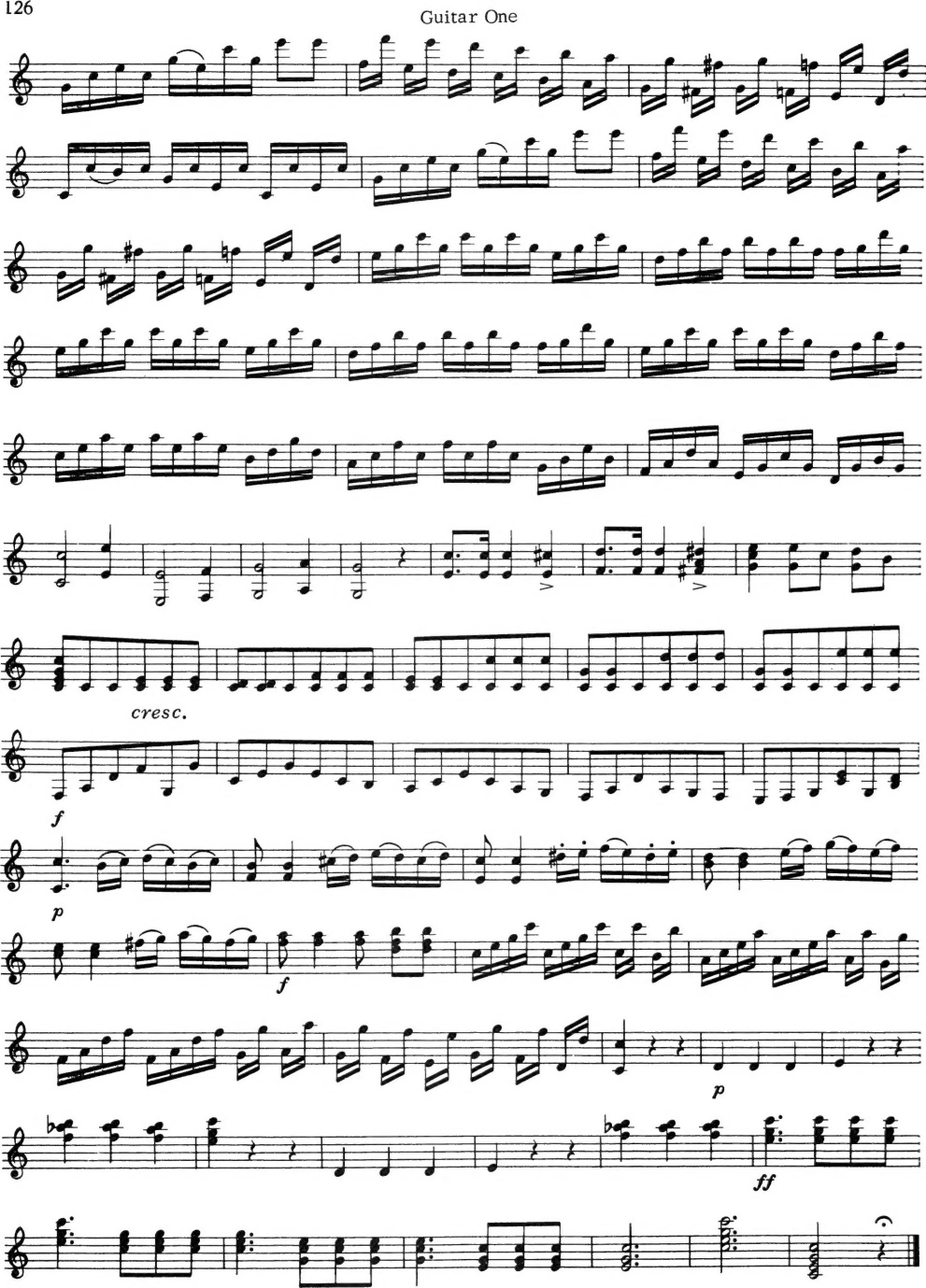

Larghetto
p
mf
rinf.
rinf.
p
p

Guitar Two

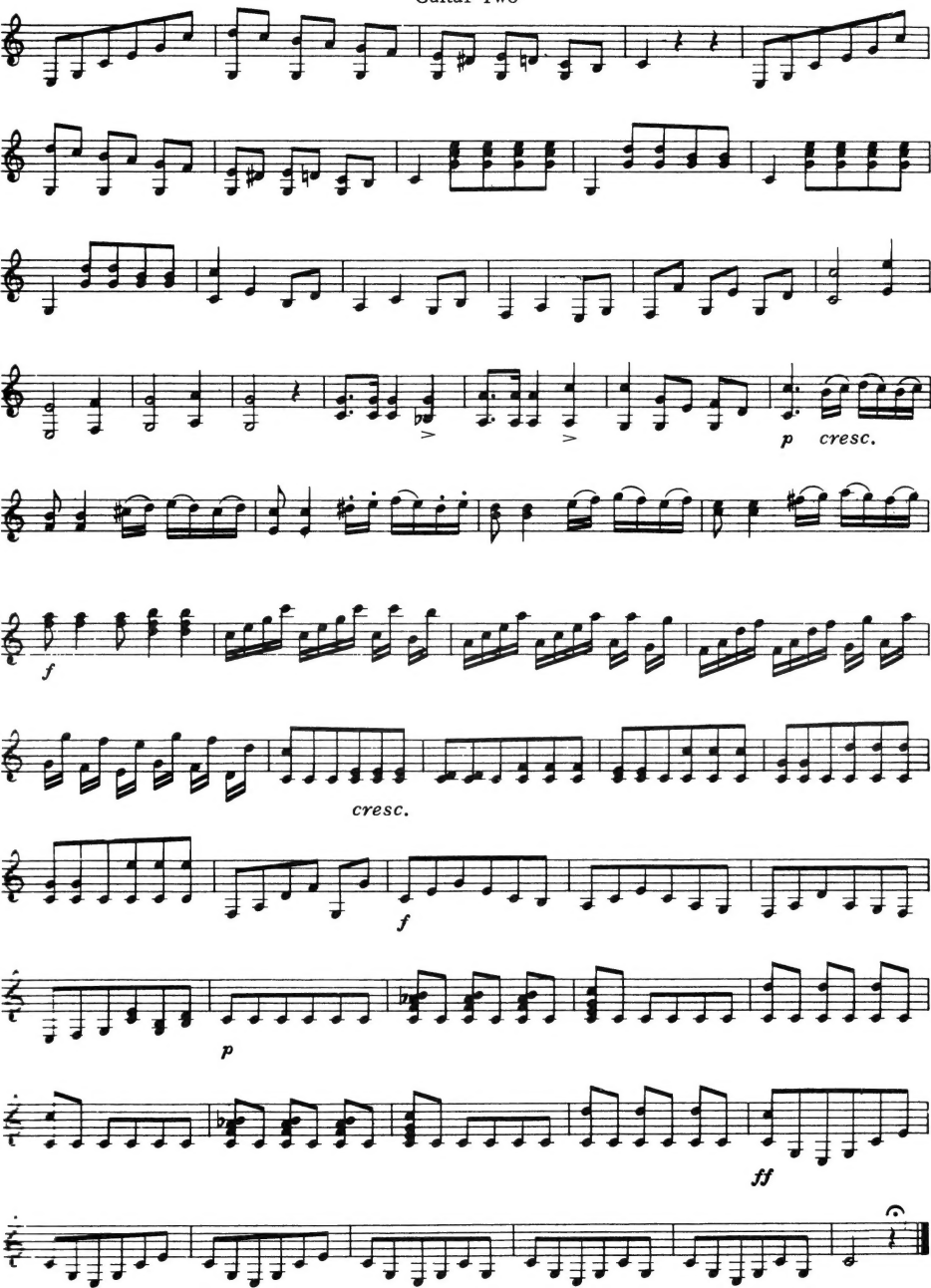



Allegro
f
mf
sfz
sp
cresc.
f
ff


Allegro
f
mf
sfz
cresc.
f
sfz
ff


cresc.
f
p
f
p
ff

Guitar Two



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